

THE ARCHITECTURAL RECORD

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FIG. 1. THE NEW BUILDING OF THE UNIVERSITY CLUB, CHICAGO.
Holabird & Roche, Architects.

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JULY, 1909.

No. 1.

The New University Club in Chicago.

The office building is the predominant structure in our big cities. It is this class of edifice, rather than the public building, store or residence, that constitutes the architectural impression. Elsewhere it is different, but in big American centers it is the office building that triumphantly holds the skyline and imposes the architectural effect of the city.

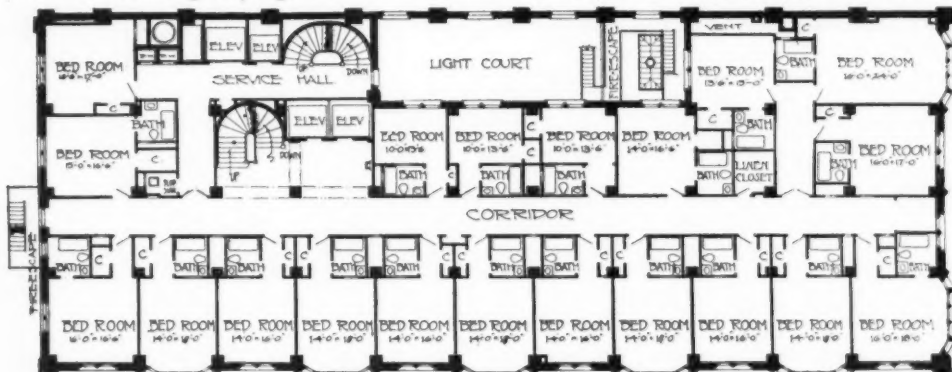
In Chicago the architect has evolved something approaching a type of the Office building. He has worked industriously upon the task for years. He started his process in a state of bewilderment along what he imagined were aesthetic lines. For a time he held tenaciously to the aesthetic hand of his problem. He believed that the strong arm of the mother of many styles would, in the end, drag him out of his perplexities and establish his feet on the ground of a sure practice. More than once, in the early days, he was convinced his reliance upon some aesthetic formula had justified itself. When the work of men like Root, Louis Sullivan and others appeared, it was difficult to avoid this conclusion. But either the soil or the seed proved to be infertile, and one of the mysteries of our architectural history will always be—Why, for instance, did Sullivan's work lack vitality? Sullivan's influence has remained remarkably restricted, yet his designs are the product of a much more native genius than ever was Richardson, who overpowered progress and stopped the clock for a quarter of a century, as Shakespeare did the development of English drama and Wagner modern music. Our architecture literally had

to eject him from the house in order to get things into shape again. An immense amount of labor was necessary to return our practice to the channel of a less personal and more national evolution.

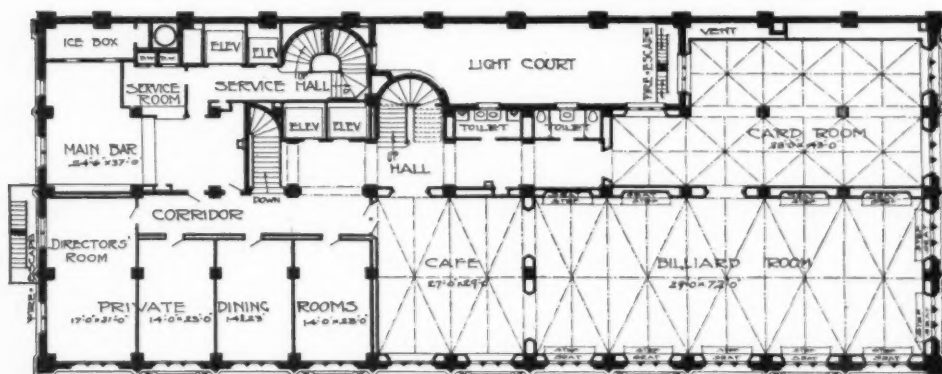
But, to-day, it is perfectly plain that the first experimentation with the tall building along predominantly aesthetic lines was a failure in Chicago, as elsewhere. The architect of the Middle West was quicker to see, or was radically more disposed to recognize the insufficiency or the untimeliness of the methods he had adopted. He forsook the ineffective arm upon which he had hitherto leaned, and grasped firmly for a new attempt upon the support offered him by the bare facts of the structure underlying the problem. These facts were not beautiful, he knew, but could he help it? He was daring enough, at least, to give them, for what they were worth, a front place in his endeavors. As a result, he educed a type of the tall building honest enough to command respect for its logic, if it could not evoke admiration on any other score. He reduced his buildings well-nigh to their lowest possible term, and this lowest term did not, after all, prove to be, even from the aesthetic point of view, the rank impossibility which so many expected. The vitality of the experiment is visible to-day in its influence upon the design of tall buildings throughout the country. In New York City and elsewhere our more recent buildings exhibit the process of simplification. Those extrinsic complications of design that marked our skyscrapers even a decade ago are no

longer in favor. Commercial necessities are permitted, if not their complete expression, at least their full prohibitive effects. Though the resultant thin surfaces, poverty-stricken details, stereotype repetitions, absence of saliency of any kind are depressing to the imagination, they are, nevertheless, more promising in their logical consistency than the irrational groupings and the still

from some useless baggage that we are carrying around to-day and address ourselves with a stricter eye to the immediate necessities of the case. This is not an advice to throw all tradition out of the window. Tradition, properly viewed, is only the experience of others in a state of transportation. But the client, if he be properly interpreted through tradition, is a much sounder source for



Third, Fourth and Fifth Floor Plans.



Seventh Floor Plan.

FIGS. 2, 3. THE UNIVERSITY CLUB, CHICAGO.

Holabird & Roche, Architects.

more irrational ornamentation that characterized our older buildings.

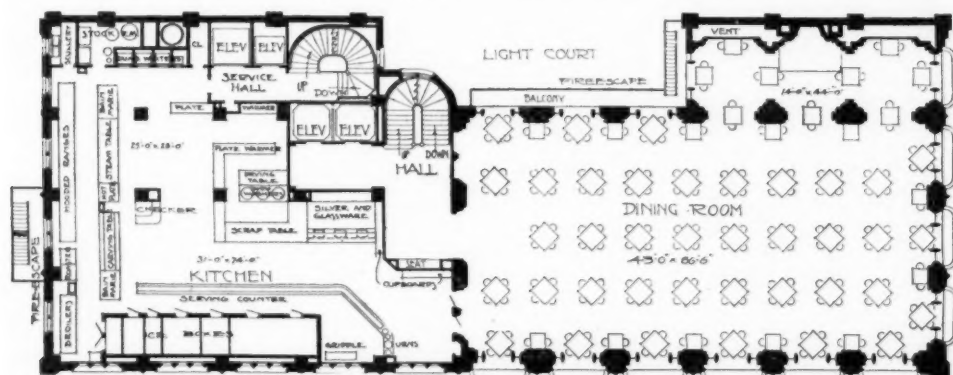
To praise a result so starkly negative may seem to be a despairing admiration. It may sound like calling architecture away from its old-time palatial existence to the gray factory or the thin austerities of the simple life. But, undoubtedly, if we are ever to possess a fecund modern style, we must free ourselves

artistic inspiration than is pure archaeology or academic formulæ. If we seem to value logic too highly, it is not as an artistic ultimate, but as a part of it. We believe, as Prof. William James has said, speaking of philosophy, that great architecture is "more a matter of passionate vision than of logic," and little enough of current design is the result of "passionate vision."

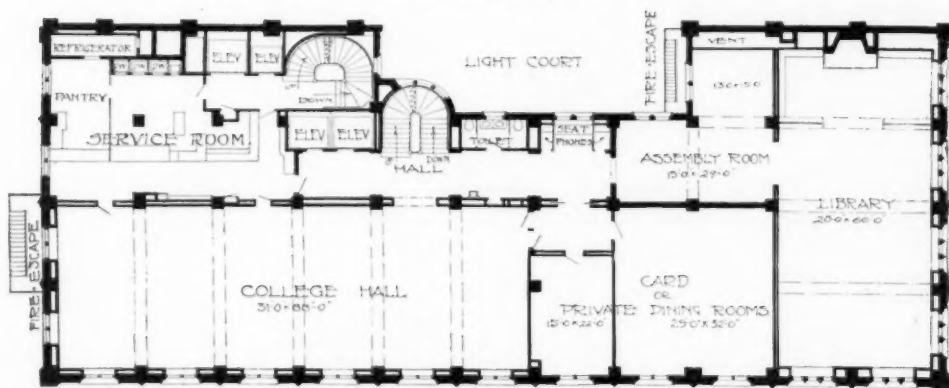
The particular application of these remarks is to the big University Club Building on Michigan Ave., in Chicago. This structure is likely to be one of the architectural "lions" of the great Western metropolis for some time to come. At this writing it is receiving its finishing touches from the contractors. Much of the fame it already possesses is derived not from the new building alone, but

sufficiently powerful to bring the new University Club Building within the consideration of this magazine.

An unusual problem was imposed upon the designers, Messrs. Holabird & Roche, by the site and by the requirements they were called upon to satisfy. Moreover, this well-known firm of architects adopted a somewhat unusual treatment of their problem. An architect is



Ninth Floor Plan.



Eighth Floor Plan.

FIGS. 4, 5. THE UNIVERSITY CLUB, CHICAGO.

Holabird & Roche, Architects.

from the institution the building houses. This local interest cannot possess any very strong appeal upon the outsider's attention, no matter how great the civic importance of the organization may be, or how notable its history and efforts within municipal lines. Even its ducats and its decencies leave the non-resident apathetic. There are reasons, however, of a strictly architectural nature, suf-

often expected, these days, to attempt impossible reconciliations. Clearly, a club house intended for the use of men of education, that must be built on an ordinary city plot, that must be fifteen stories high, of steel construction, and afford, in addition to the usual accommodations of a club, several floors of bedrooms, racquet courts, etc., and, for financial reasons, a number of stores,

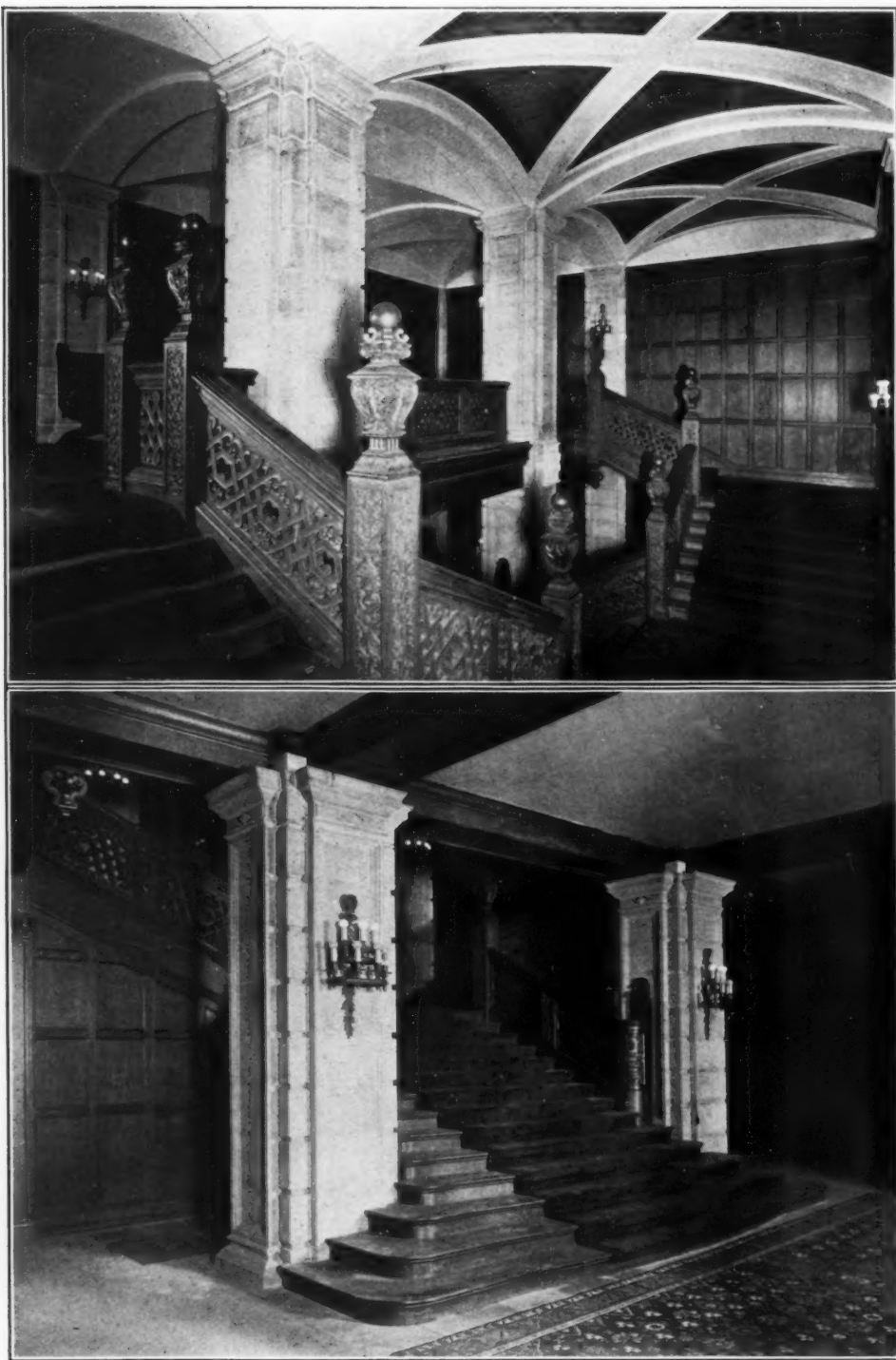


FIG. 6. MAIN HALL AND STAIRCASE—THE UNIVERSITY CLUB, CHICAGO.
Decorations designed by Frederic C. Bartlett, Holabird & Roche, Architects.

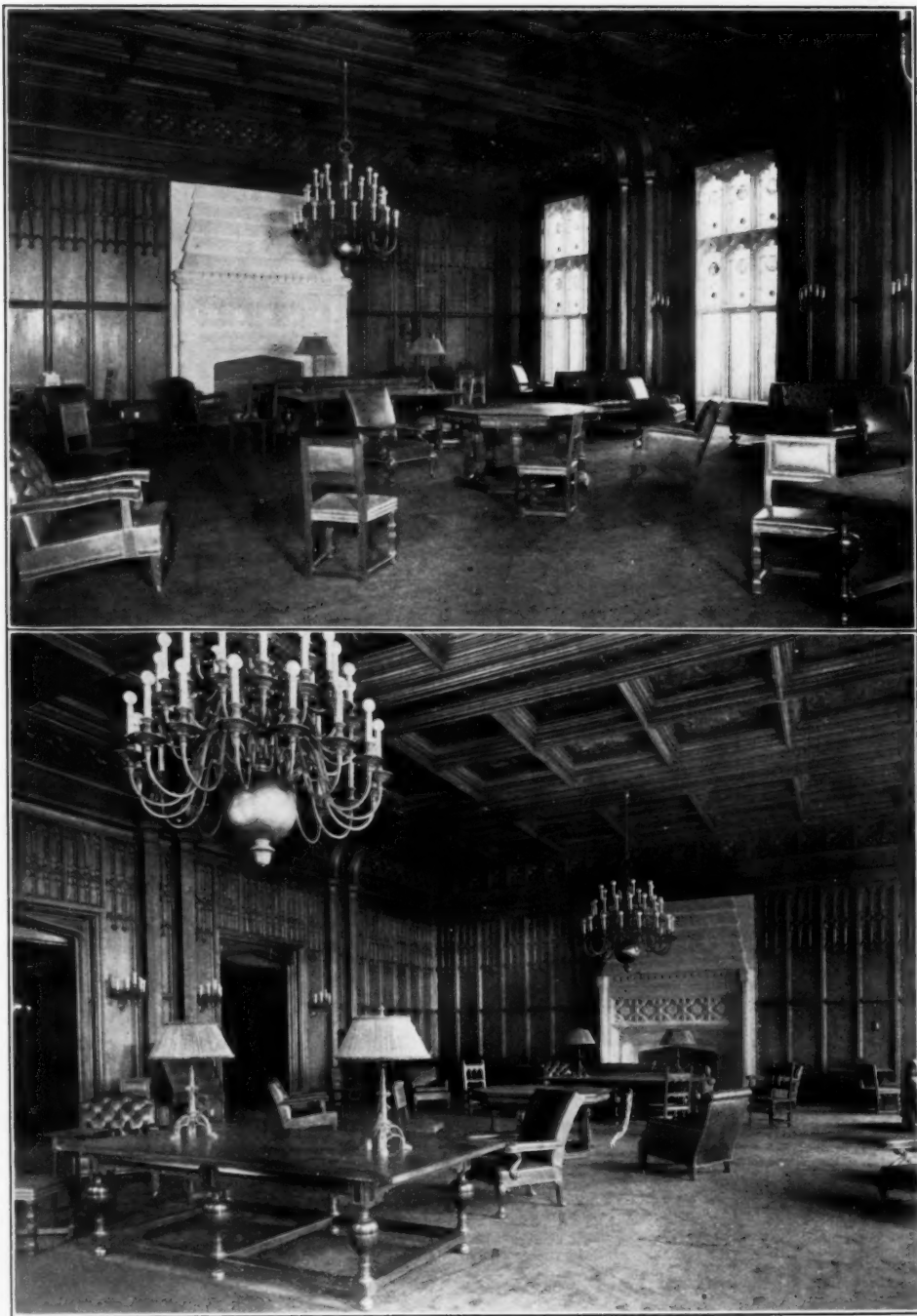


FIG. 7. THE LOUNGING ROOM, SECOND FLOOR—THE UNIVERSITY CLUB, CHICAGO.
Decorations designed by Frederic C. Bartlett. Holabird & Roche, Architects.
(For description of decorations, see page 6.)

presents for solution an unusually varied assortment of intractable conditions. If to these necessitous terms an architect conjoins the gratuitous addition of the Gothic style, surely the case presents a set of conditions calculated to make the most hardened cry:

"Macbeth hath murdered sleep."

An experiment is none the less interesting because it is hazardous or unusual. The experiment on Michigan Avenue contains conditions that have never before been conjoined. It needed the unconscious innovating agency of the Western mind to produce and face such an incongruous situation. A fifteen-story club is at first sight a sort of disrespect to our traditions. It savors more of the rampant publicity of a hotel than of the slightly enlarged and stimulated domesticity which we associate with a club. It is interesting to observe that "they do these things different in" New York. A few years ago New York needed a university club, and it was necessary to construct on a big scale. The plot, too, upon which the building was to be reared was restricted. Limiting its altitude to the utmost, the building had still to be of five stories, yet this height was insufferable to the architects, who proceeded to compress even their five stories to an apparent three. The extra ten stories demanded in Chicago was, of course, a revolutionary addition. But we may point out how perfectly

LOUNGING ROOM (2d Floor).

The 56 panels of the ceiling represent a Gothic Chase and Feast. In the outer panels knights and ladies are seen chasing game. In the center is a feast, the trophies of the chase being borne in by hunters. Near by are groups of musicians. The color of the English oak prevails with green, blue and gold notes. The green brown is repeated in the carpet and the brown of the wood is continued in the curtains, which color prevails in the wood and leather of the furniture. The details are intended to be evident only to one desiring to follow the motive out, in other words, the ceiling is in no way meant to force itself upon the observer, but to perform its function in decorating the room as a whole. The windows contain purely decorative Rondels, supported by a delicate tracery in the Gothic spirit. Above each Rondel is a book with a crown and laurel branch, symbolizing the fruits of education, and beneath is a decorative Gothic rose, thistle and pomegranate. All the Rondels are different with the exception of the club monogram which appears in each window. The two chandeliers are copies of 15th century Flemish ones, side brackets the same. The table lamps are of beautiful English workmanship.



Decorative Window by Frederic C. Bartlett.

frankly the problem is assumed in the Western building. Story is piled upon story without evincing the slightest desire to shirk or mitigate. Taken by itself, this comparison may seem forced, but in conjunction with "past performances" of the Chicago temperament, it is only another instance of the mental frankness and logical hospitality which is the basis of the innovating agency which so freely operates in the West.

But if a fifteen-story club house is an anomaly, what shall we say of a fifteen-story club house in the Gothic style? It might have been judged desirable to impress "the still air of delightful studies" upon the leisurely contemplation of the Michigan Avenue boulevardier, but surely this good intention becomes fatiguing before it reaches the fifteenth story.

The great difficulty in dealing with the University Club is that it involves the settlement of a number of questions before much can be said about the building itself. Back of the design of the University Club are a score of presuppositions which we are called upon to either grant or refuse to the architects before dealing with their performance. This is more or less true of every building that comes under discussion, but it is worth while to pause for a moment to point out that the utter impotence of modern architectural criticism results from the fact that there are no well-

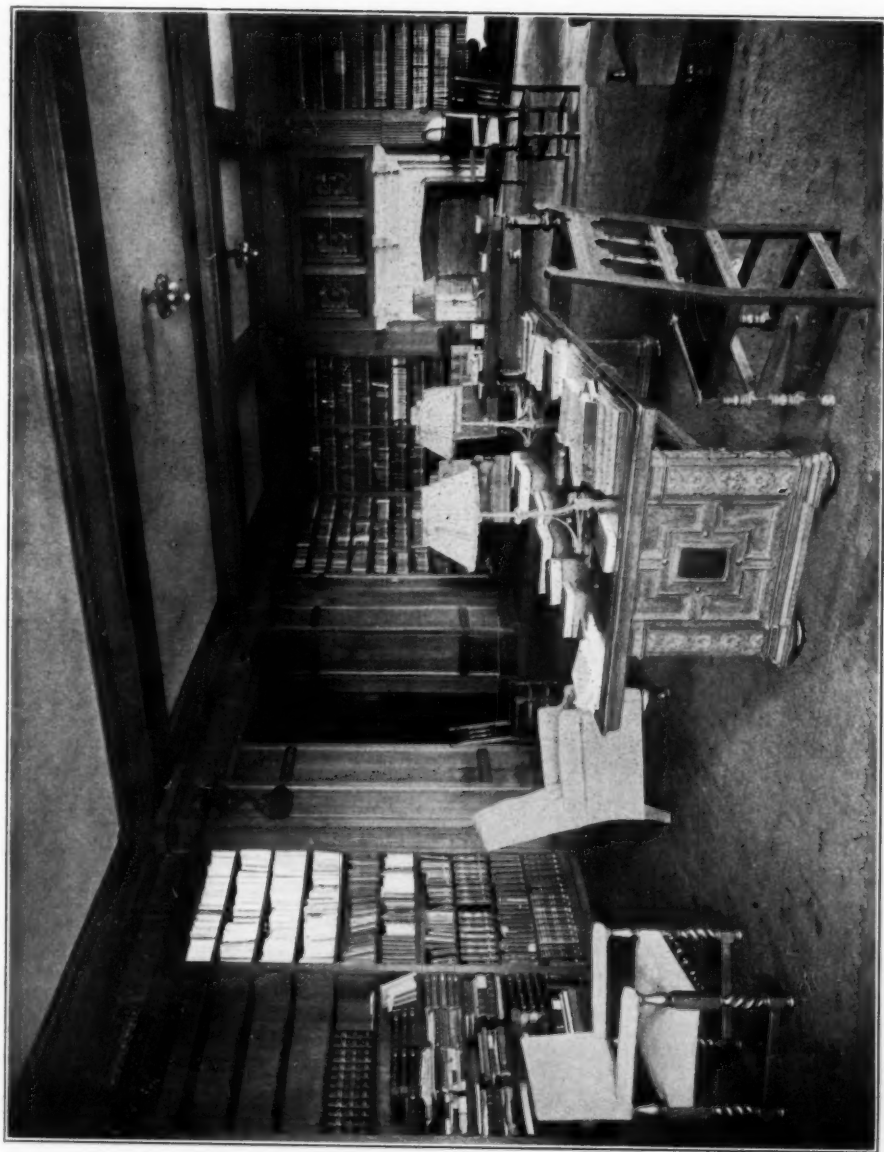


FIG. 8. THE LIBRARY, EIGHTH FLOOR—THE UNIVERSITY CLUB, CHICAGO.
Holabird & Roche, Architects.

Decorations designed by Frederic C. Bartlett.

The curtains are old purple and silver, the silver is repeated in the grey of the furniture covering, and the carpet harmonizes with the woodwork. The rondels in windows are arrangements in black and white, containing names of writers, painters and musicians, with printers and water marks interspersed.



Decorative Window by Frederic C. Bartlett.

established, universally conceded, ideas or principles as to what is right or good in architecture. We have no standard. A well-known engineer once said to the writer: "How *do* architects settle their differences of opinion—I mean in artistic matters?" "Very much as engineers do in matters relating to their professional practice," I replied. "No," he rejoined; "Heaven forbid. Here are two dynamos, for instance. The problem arises, Which is the more economical, more efficient or durable? The question can be settled beyond all reasonable doubt by wiring them up and measuring the results. But in architecture, which is the better of two buildings, or if comparisons in architecture are, worse than odious, useless, let me ask, Is that particular building good? One authority will assure me it is well designed, while another shakes his head or shrugs his shoulders, as much as to say, 'The thing is too utterly bad.'"

Indeed, it is hard to find any standard. The recent disputations between Mr. J. Stewart Barney, that "mauvais sujet" of contemporary practice, and his associates, is an interesting and humorous illustration of the condition we are talking about. Each of the parties to the controversy starts with a different point of view, a different set of theories, and, one might almost say, a different set of facts. One might just as well set an atheist and a devout Christian to arguing with one another as to whether Sun-

day is a holy day, when both were ignorant of, or indifferent to, the fundamental religious questions involved.

On the other hand, the critic is no better off. He has fixed his eye stubbornly on some special formula which appeals to him intellectually, and with that yardstick he sets out to measure aesthetic results. One can hardly blame the architect for pursuing his own way unheeding, going not as Heaven, but as the client directs.

Other ages were more fortunate than ours, in that they were not troubled by the necessity of settling the assumptions underlying their work. A problem of that nature would have been unintelligible to them, for they possessed a vital, dominant and irrefutable tradition that took the place of theory and was not only law, but inspiration. Lacking this, our architecture very naturally runs thin. Criticism is compelled to apply purely intellectual methods of appraising or standardizing its impressions.

With the foregoing in mind, and standing in front of the University Club Building, let us look at some of the questions that might arise. One might very well ask:

"Were the designers of the structure warranted in their choice of the Gothic style?"

In answering this, it would be obvious enough for an apologist to point out that a club intended for



Decorative Window by Frederic C. Bartlett.

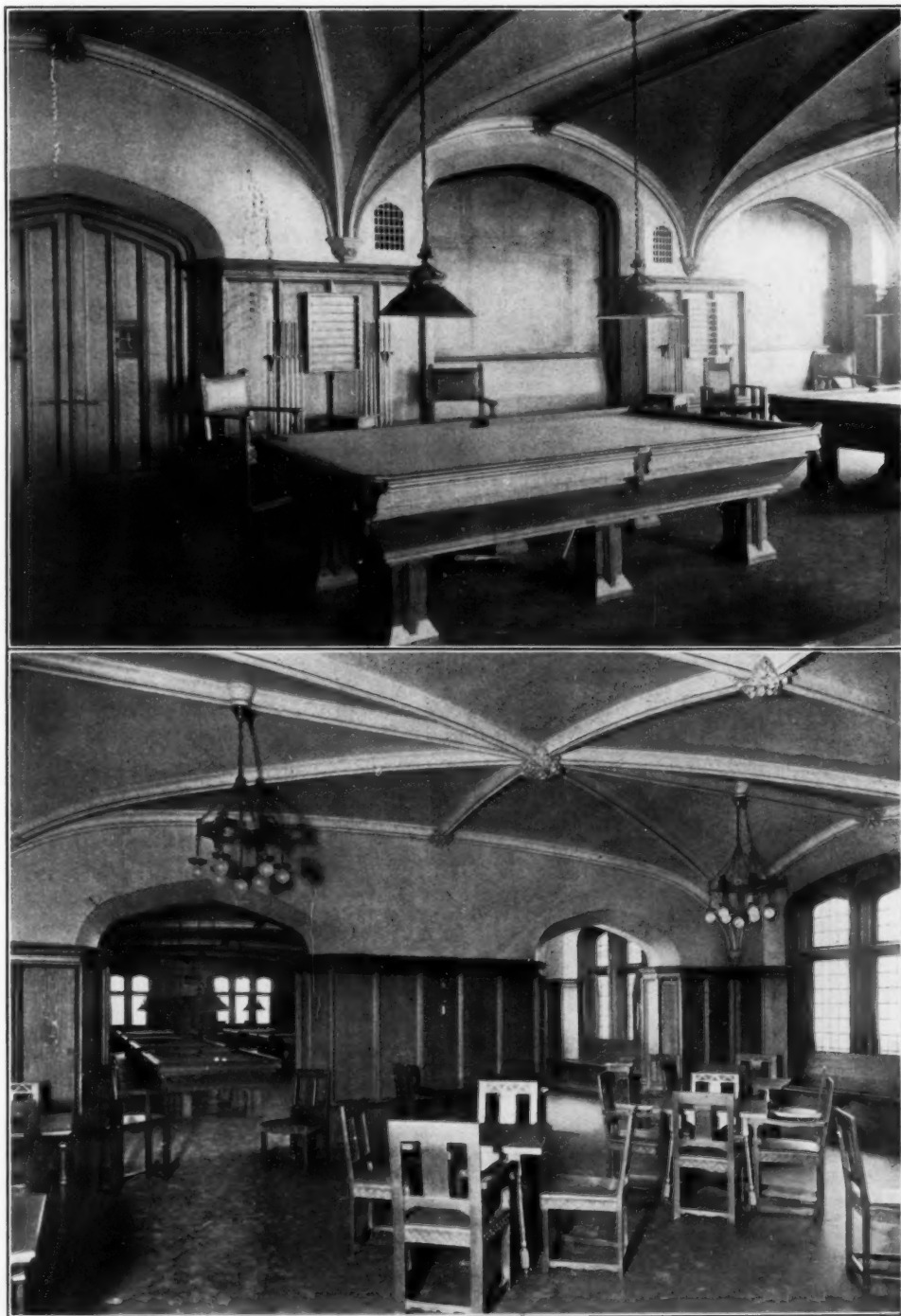


FIG. 9. BILLIARD ROOM AND CAFE, SEVENTH FLOOR—THE UNIVERSITY CLUB, CHICAGO.
Decorations designed by Frederic C. Bartlett, Holabird & Roche, Architects.

the use of university graduates savors of collegiate purposes, and the architects, in employing a collegiate variant of the Gothic style, were merely choosing forms that they thought possessed a certain symbolic significance. Suppose, then, we were asked:

"If the architects intended to be symbolic, why did they choose a restricted, Anglican type of the Gothic? Colleges throughout the world are not universally, or even generally, housed in build-

these questions, we shall find ourselves admitting or rejecting an invading troop of principles which in application are full of contradictions.

For instance, how intrinsically valid, speaking aesthetically, is that symbolic traditionalism that would associate a given style of design with buildings of a given purpose? Does not this association come to us through literature and not from architecture? How far is it a concern of architecture at all? We often

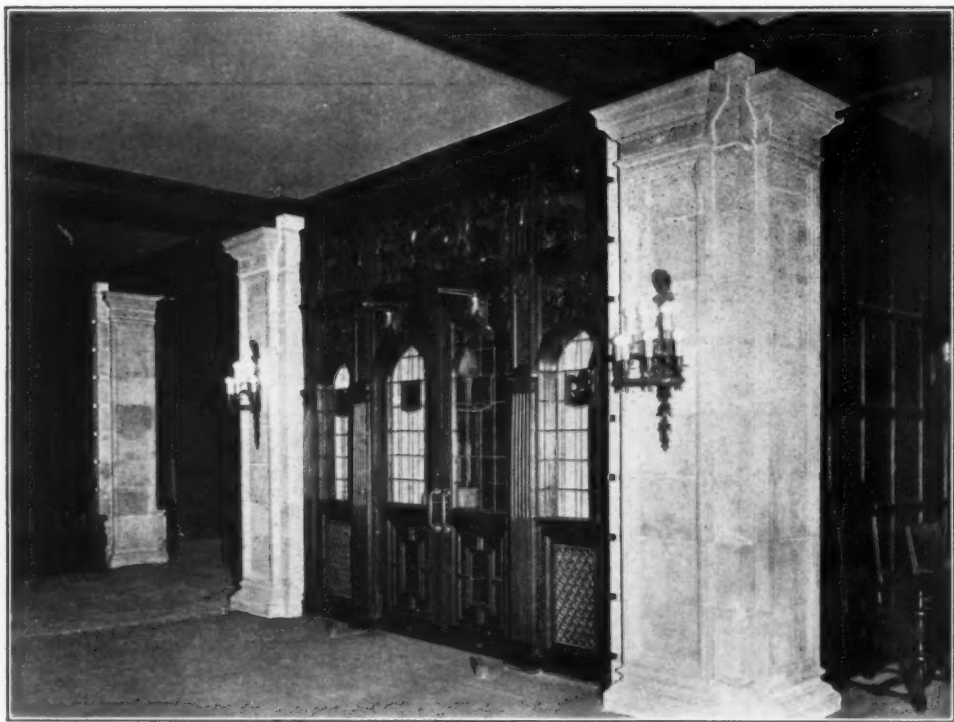


FIG. 10. ELEVATOR ENCLOSURE—THE UNIVERSITY CLUB, CHICAGO.

Holabird & Roche, Architects.

ings of the collegiate style, nor for that matter, in buildings of the Gothic style at all. Collegiate Gothic is only an inferior, local aspect of Gothic, and on its intrinsic merits would have received very little attention had it not found a peculiarly picturesque embodiment in some, but by no means all, of the buildings of the two leading English universities."

No matter how we discuss or deal with

hear it said that Gothic is the "natural" style for a Protestant church or cathedral; yet that style was really born and cradled in an almost alien faith. To indicate another example, there is a growing habit to accept as appropriate for a synagogue a style that was identified with a faith in no way related to Judaism. What reason is there for this method of thinking about architectural styles? There is an architectural argu-



FIG. 11. COLLEGE HALL AND DETAIL OF ITS CEILING DECORATION, EIGHTH FLOOR.
 Decorations designed by Frederic C. Bartlett. Holabird & Roche, Architects.

The beamed ceiling of adzed timbers is enriched with a large, bold, growing Gothic design, which runs under the beams and takes several panels in which to complete the pattern. This is in the true early Gothic manner and is little seen nowadays. The flowers (some of the Gothic roses being 18 ins. in diameter) are taken from old embroideries, and the heraldic devices from the King Arthur book. The rondels in the windows represent Fox Hunting, Game, Barn Yard Fowls, Flowers and Vegetables, Music and Dancing, Pork and Beef, Hard and Soft Drinks, Fish and Shell Food.

ment running that way at present. This argument proceeds by a series of attenuated, if not false, traditions, to grope its way to modern results through chalet, château, Italian villa, French palace, English manor house, etc., as though architecture had really lost the power of thinking for itself or developing from its own radical principles but moves, as the Greeks pictured the shades of the departed did, jibbering among the ghosts of the past.

As we talk of these things, we must

can only be admitted by the artistic custom house as "made in France," by straining the conscience.

Again, on the other hand, do we not all of us know men who condemn the effort to import the modern French style or its ideas, and yet who have a sneaking fancy that it would be desirable to revive Gothic or Italian Renaissance of the fifteenth century or some other pet style?

And if we turn to consider the logical or structural elements of design, are we

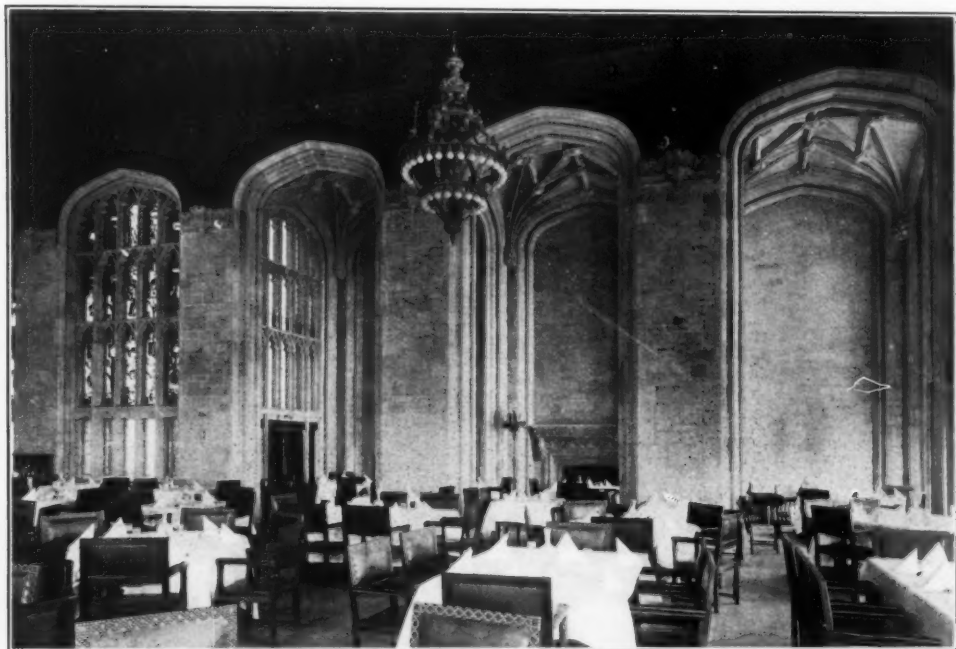


FIG. 12. A CORNER OF THE MAIN DINING ROOM, NINTH FLOOR.

all feel that a discussion threatens to plunge us into chaos, so little is established or agreed upon. Even common sense does not seem to be able to keep people from contradicting themselves. I know an excellent architect who was very vehement in condemning the attempt made some years ago to nationalize and rationalize the Romanesque style in this country. Yet he is frankly delighted with every new cargo that arrives of so-called Beaux Arts architecture, which is not Beaux Arts, indeed,

a bit nearer to a general way of thinking or any association of ideas? We are told, in places, that function and form must be divinely wedded if we are to have a living architecture. Elsewhere we hear that this is merely "programme architecture," no better in its way than is programme music. Better, it is said, for the architect to proceed without any other justification for his work than the purely æsthetic impression which he creates. "A play," says Charles Lamb, "is well or ill acted in proportion to the

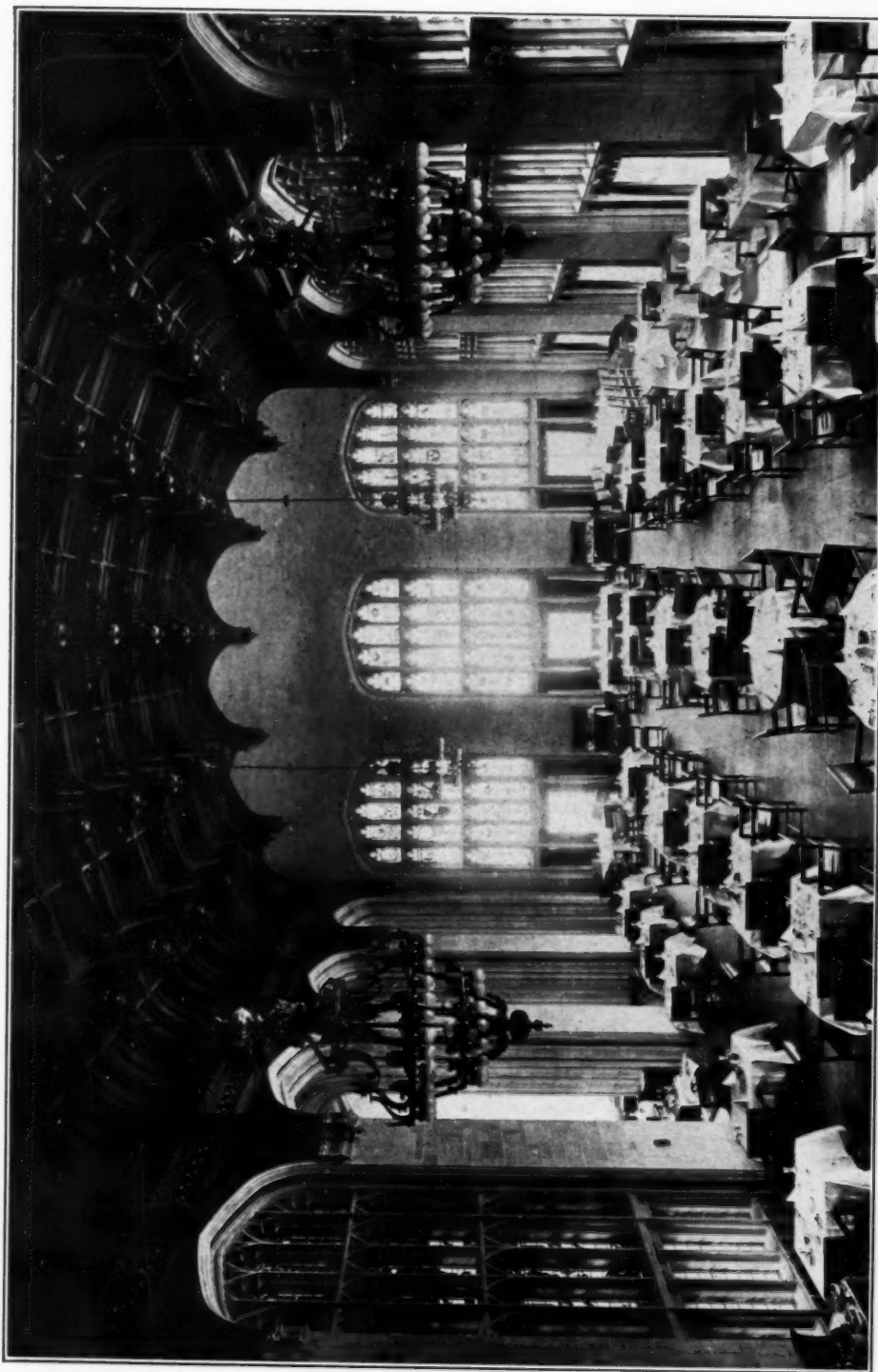


FIG. 13. MAIN DINING ROOM, NINTH FLOOR—THE UNIVERSITY CLUB, CHICAGO.
Stained Glass Windows and Decorations designed by Frederic C. Bartlett.

Holabird & Roche, Architects.

scenic illusion produced." In like manner, we are assured, a building is well or ill designed in proportion to the scenic illusion which it produces.

How are we to find answers to questions of this sort? They really involve a philosophy of architecture. The situation seems hopeless of any immediate result. In face of the inconsistencies we have to encounter, we cannot justify even the drawing of a line somewhere between extremes. A designer may borrow the pediment of a Greek temple,

implies a temporary solution of at least some of these difficulties. Before we can judge his buildings we must judge his principles.

In this general condition or frame of mind, we have to face the new University Club in Chicago. The architects of that building clearly announce that they believe in that traditional symbolism which associates a given style of architecture with a given purpose. It was their belief in an architectural association of ideas that led them to adopt Col-



FIG. 14. A TYPICAL BEDROOM OF THE CLUB COMPLETELY FURNISHED.

reduce it in scale and proportion and function it as an ornament over a window or other opening; yet he may not, with due regard to current architectural decency, tie an arch with a steel rod. He may not put a tin cornice on a building, but he may add sham beams to a sham antique timber ceiling and still be considered one of the elect. How have these vague rules and unsettled discriminations crept into the thought and feeling of the day? And yet, whenever an architect undertakes a design, his work

legiate Gothic, although that style is the most distant of all the forms of Gothic from the structural facts of their building. They assert, furthermore, that there are no logical limits to the work of adaptation, but the necessities of the case. They are in no sense purists. They have no finikin sense for time or place, provided the time is other than to-day and the place elsewhere than the situation of their immediate problem. They do not have any sympathy with a sentimentalism that would be



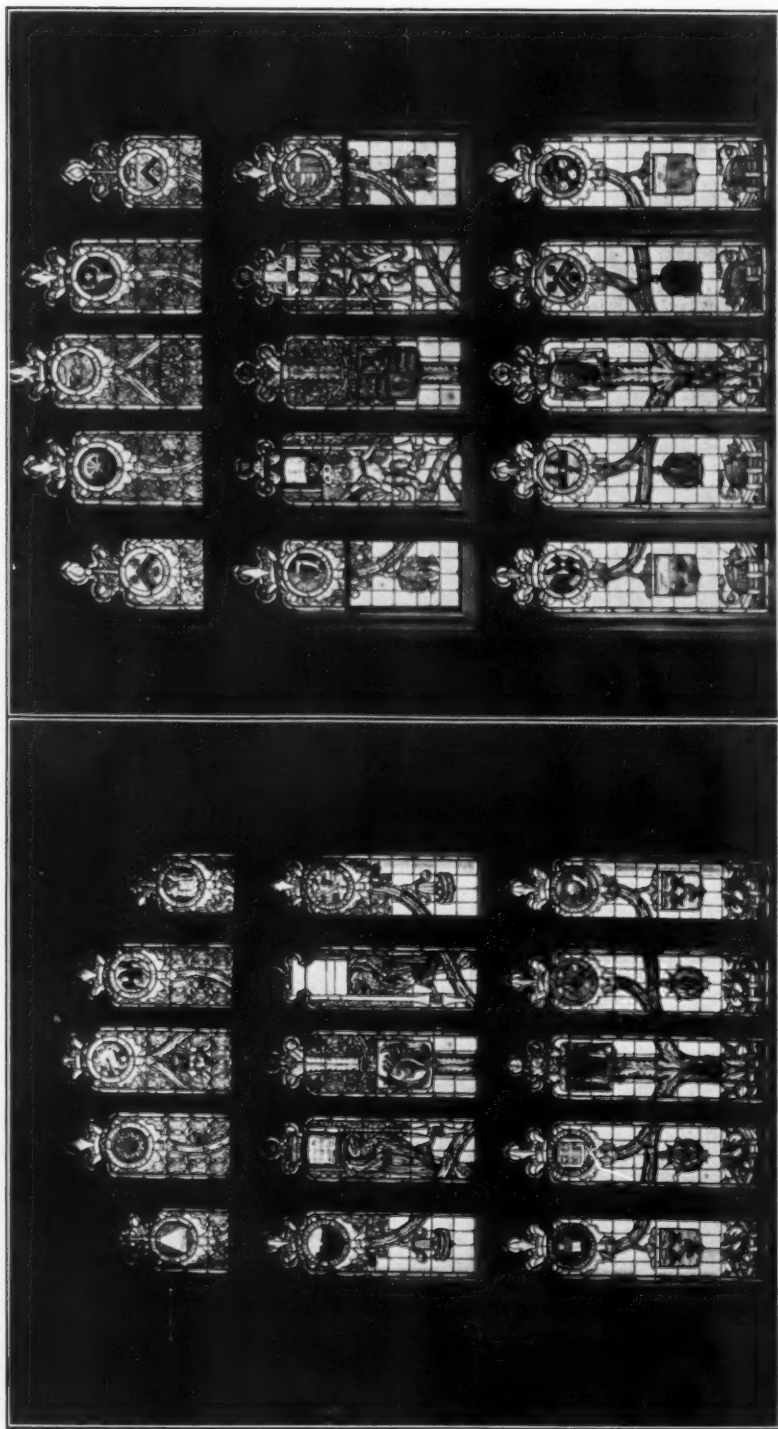
FIG. 15. ALL THE FURNITURE OF THE CLUB WAS SPECIALLY DESIGNED.

FIG. 16. GREAT DINING HALL WINDOWS (IN GENERAL).

The desire was to have all the shields of the important colleges represented in the membership of the club, the shields of the English and Continental colleges, and the symbols of the professions which result from college education. Five of the twelve windows in the dining room proper are devoted to college and university seals (the alcove will contain the Army and Navy windows when completed), and the seven others to Literature, Law, Science, Religions, the Fine Arts, Music, and Commerce.

The windows were so designed as to allow for plate glass below, so as not to cut off the lake views, and the decorated windows grow more opaque at the top, in order to lend more mystery to the timbered roof.

The design, although original, is in the early archaic Gothic spirit, and is carried out in its smallest detail in design and con-



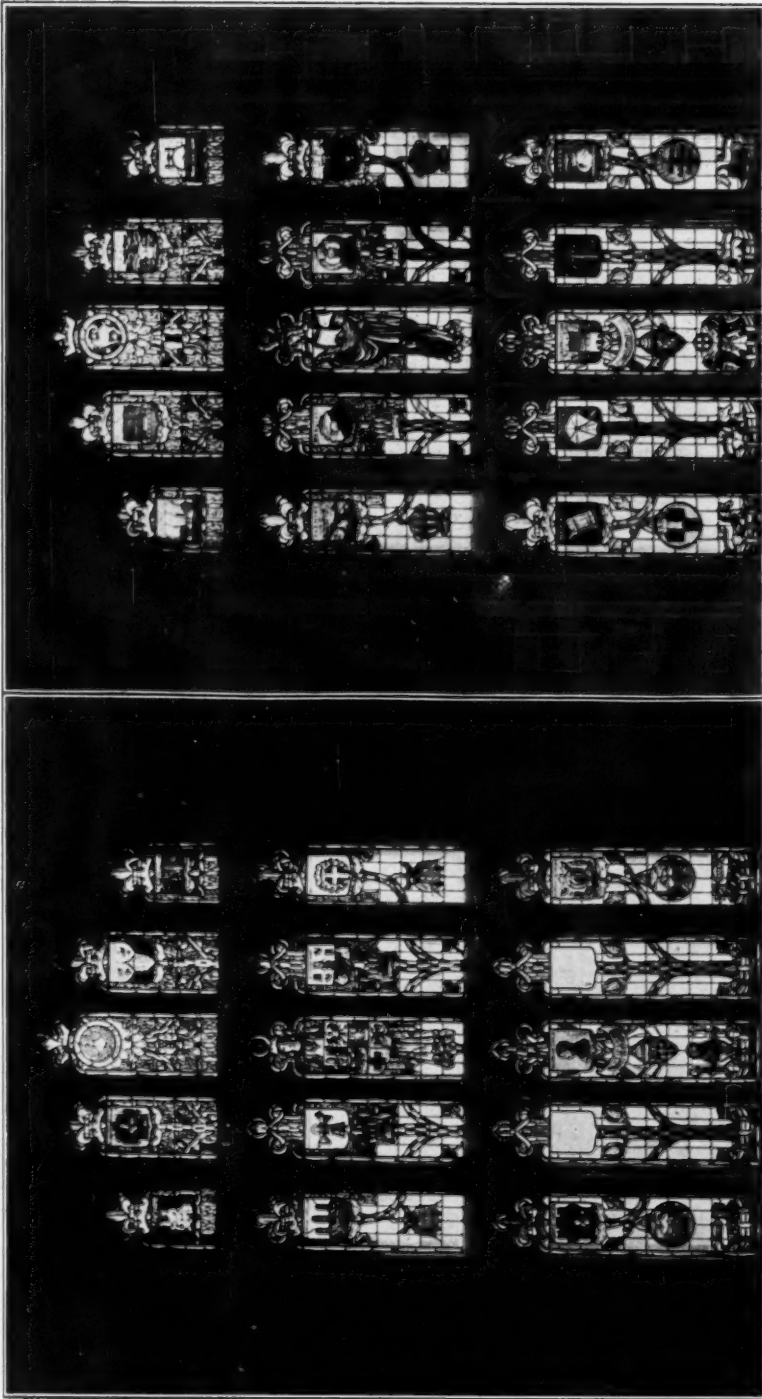
AMERICAN COLLEGES.

CONTINENTAL COLLEGES.

struction upon the principle of the best glass of that period. The architectural trees, almost amounting to tracery, support the shields and symbols in about the same spots in each lancet (there are fifteen lancets to each window).

Every other window changes scale from a single to a double tree motive. This forms a large regular pattern throughout the room. There are two types of foliage, but the fruits, flowers, grotesques and symbols differ in all the windows. At the center at the top of each window is a sign of the Zodiac, and there being twelve windows in the scheme, this forms a complete calendar.

The little fence at the base of each window, behind which are the grotesques, besides being a part of each design, tends to make a strong base or string course around the room, which stops the eye from requiring decoration in the glass below.



COMMERCE.

CONTINENTAL COLLEGES.
Windows designed by Frederic C. Bartlett.



FIG. 17. A TYPICAL SET OF BILLIARD-ROOM FURNITURE.

disturbed by finding too proximate to the crude realities of to-day the forms which Time has dedicated to the historical sense of the world. Finally, our architects have asserted their belief in a certain degree of explicitness of structure in design, but this faith is not announced in any thoroughgoing way.

These are the general conditions which the designers set forth. If anybody quarrels with them he must quarrel about general principles. Judged by current practice, we regard it as a fairly conservative programme, which, however, includes some fundamental audacity. To work for the present while endeavoring to be faithful to the spirit of the past, to love old wine and yet fear not to put it in new bottles, to veil structure and yet confess a willingness to reveal it, to join commercial necessities with architectural consistency, this is the attitude of our architects. We shall not wonder if many judges pronounce the University Club a solid performance, well done; while others, with much respect for the undoubted merits of the attempt, say, "Plausible! but will it really do?"

We must warn our readers, as they study the pictures we present, that the building throughout "shows up" very

much better in fact than in the prints, and this, let us add, is one of the characteristics of all carefully designed structures. A photograph does not readily show where conscience has been at work in a building. Well-studied detail, patience, toil, willing reticencies, all are seriously overlooked by the camera. Of course, color in the strict meaning of the word is absolutely rejected, but also that "color" or tone more subtle than the physical which every building worthy of consideration exhibits, which is really an efflorescence of form, the vibration which contour and line set up in the mind of the beholder. These qualities, we may assure the reader who has not had an opportunity to see the building, are present in no small degree in the University Club, and they must be measured in judging the result. With this in mind, we believe the reader may be willing to join with those who judge that, accepting the assumptions which the architects have taken for themselves, the University Club must be ranked as a successful piece of work.

An inspection of the façade of the building (Fig. 1) reveals, without much further study, the general "lay-out" of the building. The lower story evidently is of small value. Indeed, in substance



FIG. 18. FOR THE CAFÉ.

it is little more than the architectural basement of the building, in which the entrance is placed. The stores fronting on Michigan Avenue and on Monroe Street are mere interjections into the design—an imposed requirement—which the architects were forced to assume, we judge, for financial reasons. It is a pity they are there.

The arrangement of the windows on the second story reveals a spacious apartment in front and rooms of secondary importance in the rear. As a matter of fact, the seven large mullioned windows front a big lounging room, which is 45x61 feet (Fig. 7), and the smaller windows a number of apartments, including a ladies' dining room, 44x45 feet (Fig. 22), devoted exclusively to the accommodation of women. The third, fourth, fifth and sixth floors consist mainly of bedrooms and other similar private rooms (Fig. 19). In all, there are in the club sixty-four bedrooms available for members and guests. This unusually ample dormitory accommodation is necessitated by the large membership of the club, and by the fact that a goodly proportion of the members are non-resident. It should be said the University Club is organized upon a big scale and with generous, or, rather,

hospitable purposes, based upon the hope that the club may "become a center of college life in the Middle West, a place to which college men from far and near may come and feel sure of meeting other men of their own college or of other colleges; a place where college men from the East and from the West, from the North and from the South may meet on common ground and in common fellowship."

The seventh floor, as the exterior design indicates, brings us again to apartments of public function. The greater part of this floor is devoted to a billiard room, 29x72 feet (Fig. 9), a card room, 28x43 feet, and a café, 27x29 feet. The other rooms on this floor are private dining rooms, directors' room, etc.

The eighth floor contains a spacious college hall, 31x88 feet (Fig. 11), private dining rooms, and, in the front, occupying the whole width of Michigan Avenue, a library, 28x60 feet (Fig. 8).

The ninth floor contains the most important architectural feature of the interior of the building, the main dining room of the club (Fig. 13), a fact very clearly indicated even to the passerby. This room has a length, on the Monroe Street side, of 86 feet 6 inches, and a width on the avenue of 43 feet. It is

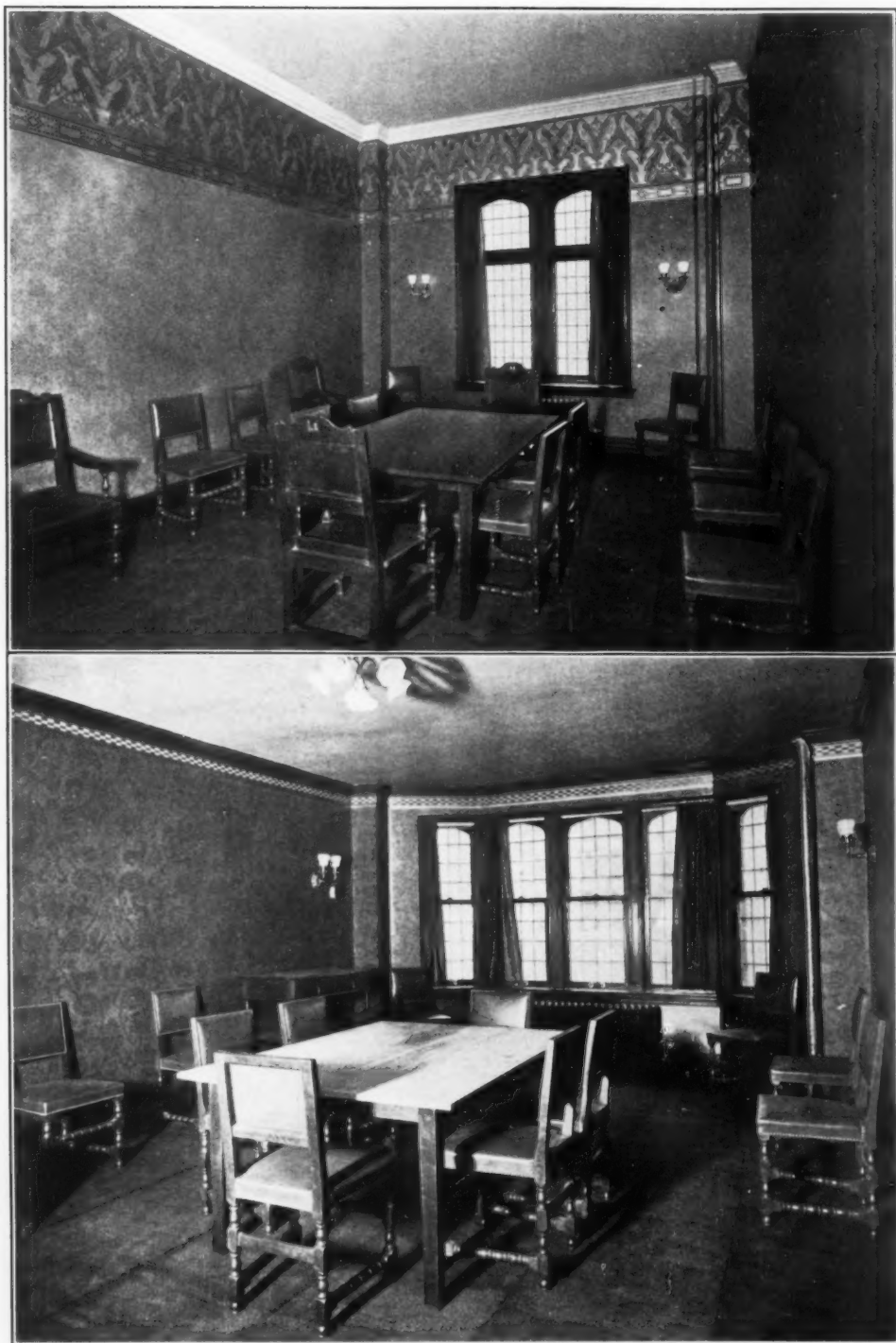


FIG. 19. RECEPTION AND PRIVATE ROOMS, SECOND FLOOR.
Decorations designed by Frederic C. Bartlett. Holabird & Roche, Architects.



Fig. 20. Fireplace in the Ladies' Dining Room, Second Floor.

36 feet 7 inches high from the floor to the crest of the vaulted ceiling. The floor area is about 4,400 square feet. It is calculated that this very ample space, even with the use of small tables, will accommodate about two hundred persons. The rear rooms of this floor are given up to kitchens and other service accommodations. In the intermediate, or mezzanine story, and in the upper floor, in the tabernaclelike roof story, are squash courts and racquet courts, with a fine roof garden or sun corridor facing Michigan Avenue, from which one obtains a magnificent view over the blue waters of the lake.

Yes, all this may be easily read in general terms by the passerby. It is expressed so frankly and logically in architectural language that the initiated spectator cannot miss it. And this clearness of speech so consistently exhibited throughout the building must be accounted to the designers as one of the distinctive qualities of their work, for surely a good design there cannot be without this explicitness. It ought to be a commonplace that a building must tell its own tale.

But with these facts in mind, the out-

sider perhaps cannot avoid the question: "Why was the big lounging room on the second floor placed in that particular position? Would not the design have gained something in architectural effect and much in logicity had this lounging room, with its big mullion windows, been placed so as to permit an architectural union with the big windows of the ninth floor?" The architectural argument certainly seems to point to this conclusion; but Allah, or the architects, or somebody else thought differently, for reasons that are not strictly architectural, and may be, in the main, matters of internal convenience. Perhaps the building committee deemed it wise that the lounging room should be as near as possible to the entrance, so that the lounge or casual visitor should be troubled as little as possible with an upward flight. Were that the dominant consideration, the lounging room could not have been placed, for obvious reasons, on the ground floor, and so the alternative was to place it where it is. This arrangement necessitated, or, at any rate, produced a very handsome staircase (Fig. 6), and no doubt this disposition of the problem works well; but it leaves the theoretical inquiry as un-



Fig. 21. Fireplace in the Library.

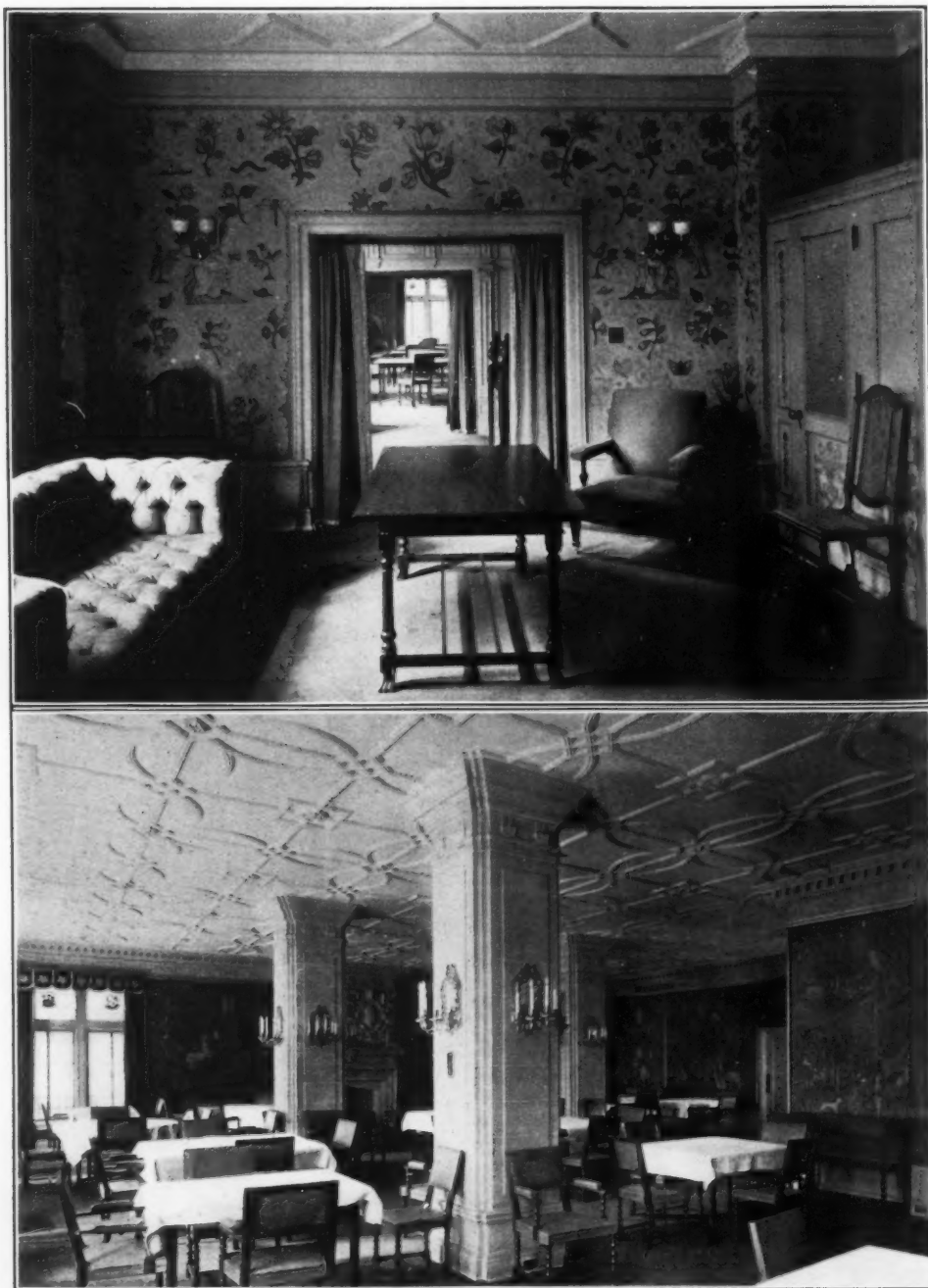


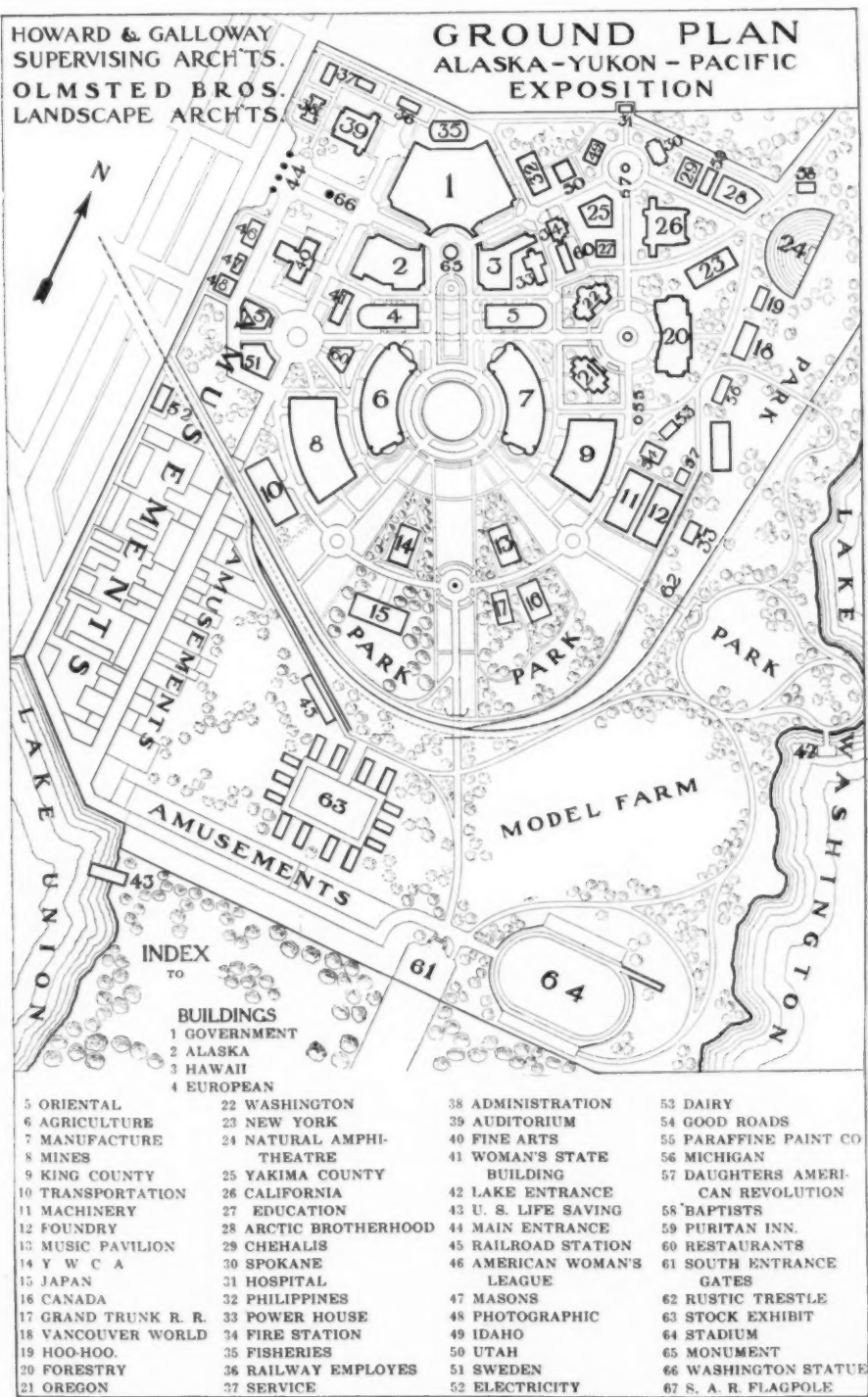
FIG. 22. THE LADIES' DINING ROOM AND LADIES' RETIRING ROOM, SECOND FLOOR.
Decorations designed by Frederic C. Bartlett. Holabird & Roche, Architects.

Ladies' Retiring is grey with chintz of old English pattern. Ladies' Dining Room, The Boussac tapestries, "The Lady and the Unicorn" of the Musée de Cluny, Paris (end of the 15th Century) were used as a motive for the wall decorations. The texture of tapestry was in no way attempted (which is a base art), but the exact motive was used in the form of a wall painting.

answered as by a Scotch verdict of non proven, for if the elevator service be called into use it is about as easy to reach, say, the eighth floor, as the second, and if the eighth floor had been selected instead of the second for the lounging room, all the big public rooms of the building would have been more closely knit together. Now, the member who finds himself on the second floor and wishes to avail himself of the other functions of the club must leave the lounging room and proceed upward to his destination. From a purely architectural point of view, it must be admitted that those big mullion windows on the second story break the solidity of the façade at a place where solidity would be effective, were it not, of course, for those lamentable shop fronts, for which we are perfectly sure the architects were in nowise responsible.

And now, turning our attention to the inside of the building, let us, first of all, note the general impressions which one is sure to derive from a study of the interior. Our illustrations cannot possibly do justice to the work or indicate sufficiently well the obviously conscientious care which has been given to the study of every detail. Nothing has been slurred in design or finish. As one proceeds from story to story, and from room to room, the effect is organic and cumulative. One misses entirely that hodgepodge of effects, those unrelated essays in decoration, that museum of color schemes and assorted designs which irritate the senses in so many of our modern attempts to achieve splendor. In the University Building, the building presents itself as a whole. The designer's hand is in complete control outside and inside, from basement to top floor. There are absolutely no irrelevances in the work. Many minds must have contributed to the result, but artists and craftsmen have worked in a highly commendable spirit of unity. The performance throughout is of the same grade. To say this, and one is compelled to say it, is it not to rate the work at a very high value? Nay, does it not make it almost an example among recent efforts? More than that, does it not warrant the architects' choice of Gothic as

a matter of personal selection? For is not the loving unity, the faithful co-operation, the full sense of a common interest in a definite result all so clearly manifest throughout the University Building that it becomes almost its chief characteristic and effective quality, the mark of the true spirit of Gothic workmanship? It does not seem that the modern decorator ever entered the University Club Building. There is not throughout the structure a trace of his rampant desire to swamp the building in his own effects. All the decorations of the club are integral parts of a scheme which is itself a living part of the architects' design. One never reaches any detail that is out of key. One room is bigger than another, or more important than another and takes on, therefore, a larger measure of the common fund, but the spirit is the same throughout. The praise for this, of course, is in the first instance due to the architects, but they would be the very first to ascribe the success of the interior directly to Mr. Frederick Clay Bartlett, who designed and carried out all the decorations, including the painted glass. Mr. Bartlett, in this work, has certainly exhibited a sympathy with Gothic design and a capacity to interpret that is of a very high order. This can be seen most clearly in his windows and ceilings. He has caught exactly the naive symbolism, the playful turn of mind, the delight of a quaint childishness in a borderland between the serious and the grotesque, which is one of the peculiarities of Gothic work. Moreover, he has caught it admirably well. Take, for instance, the wall treatment of the ladies' apartment. It is as effective as it is unaffected. The designer has caught a trick which does not belong to the modern way of doing such things, and yet the work does not betray anywhere an effort to do the mediæval by way of archæology. We have, a result with little trace visible of the process. There is no sense of history in the labor. Mr. Bartlett has shown that he can make music without the use of cymbals or the big drum, and here again, is not this to work in the Gothic way? The details can be studied best with our illustrations and the descriptions attached to them.



Our Exposition in Seattle

There was opened to the public on June 1, at Seattle in the State of Washington, one of the most charming of expositions. Not blessed with extravagant funds, its financial shortcoming was more than compensated by its natural advantages. The exposition grounds are situated on a well-wooded tract between lakes Union and Washington, at about a half hour's trolley ride or a slightly longer boat ride from the business section of the city. The effectiveness of the site is further enhanced by the lay of the land on the side of a hill sloping down towards the north where that giant sentinel, Mount Rainier, forms the focal point of the vista. This powerful natural background with its beautiful growth of giant Douglas firs and those interesting trees, the Madronas, found only in the Pacific Northwest, offered the creators of this fairy picture a setting more fanciful and beautiful than they could in the wildest dream have conceived it. Amid these romantic surroundings the designers were free to realize in its festive way the dream that we call an exposition.

This work of creation was divided into two parts: the general laying out of the grounds with the consequent landscape work was intrusted to Olmsted Brothers, who were already favorably known to the exposition management by the excellent park and boulevard system which they recently devised for the city of Seattle; and the scheming out of the architectural design, including, of course, supervision over the designing of the individual buildings. This place of architect-in-chief was offered at the instance of the Washington Chapter of the American Institute of Architects to Mr. John Galen Howard, of Howard & Galloway, who is best known to readers of this paper as the architect of the University of California and a former practitioner in New York City. The management is to be congratulated upon obtaining the

services of two such competent expert advisers in their respective fields, and the result shows how well-merited was the selection.

The general tentative lay-out of the Olmsteds which suggested also the placing of certain of the main buildings was adhered to in its principal issues, though greatly reduced in size and scope owing to the lack of funds and the unwillingness of the exposition commission to solicit outside financial aid. It was decided at an early stage that a portion of the site selected, which was the property of the University of Washington, should be used as part of the exposition and in return for the use of this ground it was stipulated that some buildings of permanent construction should be erected thereon to serve the purposes of the University after the closing of the fair.

These briefly were the conditions which confronted the architect-in-chief and the landscape architects when they were called to undertake the task of supervising and designing what is pictured in the accompanying illustrations. On Mr. Howard's recommendation that the local chapter, which proposed him as architect-in-chief, suggest to the commission an advisory board of four local architects, Messrs. Bebb & Mendel, Saunders & Lawton, Graham & Myers and Shack & Huntington were chosen by the ballot of the chapter. To these architects and Mr. Howard accordingly fell the work of designing the various buildings and their architectural accessories. Mr. Howard attacked his task by submitting to the exposition commission a general scheme of design for the buildings which was Russian in character. This scheme, though much admired by all who saw the drawings, had to be abandoned with regret as too ambitious and therefore beyond the means at command. It was imperative that the utmost economy should be observed and the almost total absence of the sculptural embellishments peculiar to

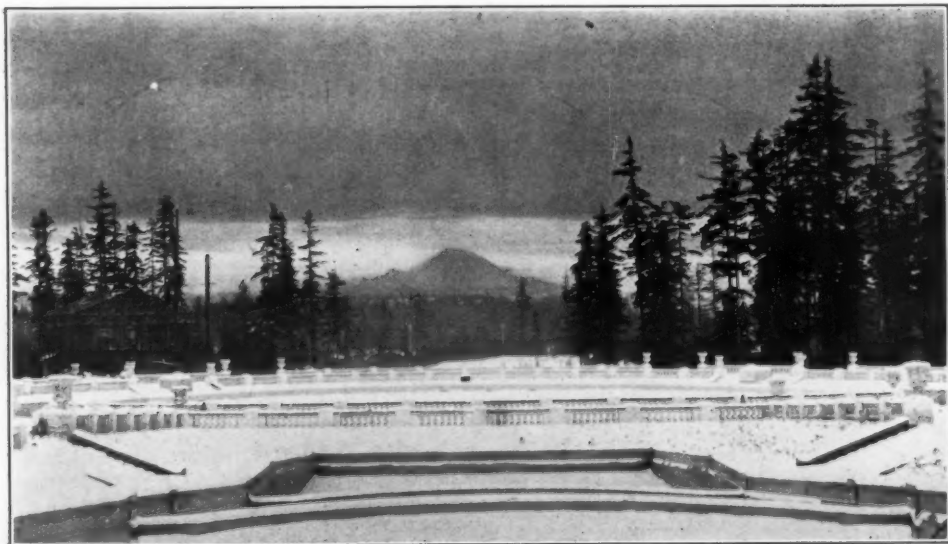


DAIRY BUILDING.

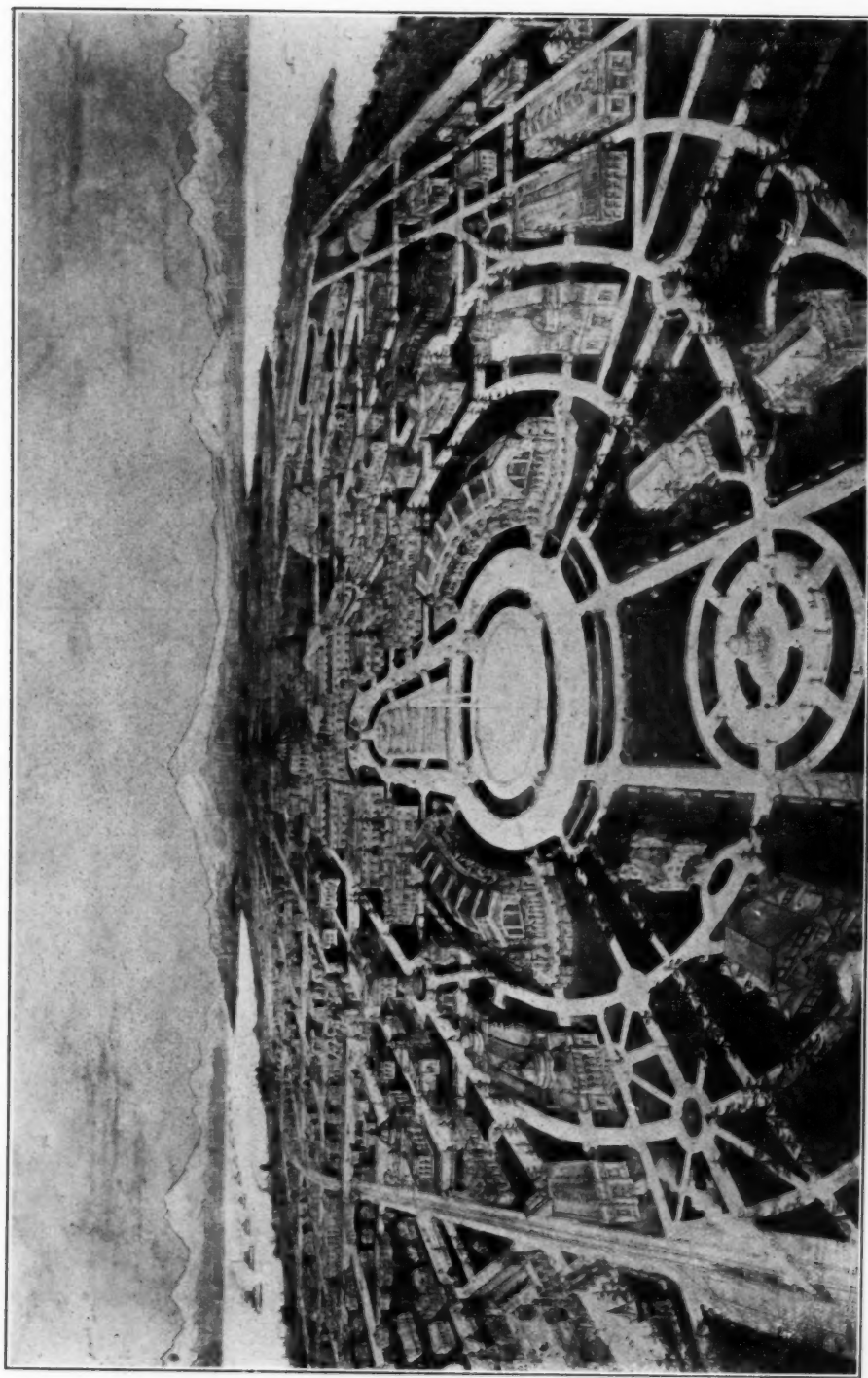
Saunders & Lawton, Architects.

exposition architecture is to be remarked at Seattle. The buildings themselves bear witness to the strictest economy, which at times has tended to confine the imagination of the designers rather more than they should have cared to be confined in creating holiday architecture. The buildings, however,

do not suffer as much for lack of embellishment as do the accessory terraces, stairs and the like produced by the picturesque nature of the site. These latter, indeed, seem less festive than one should like them to be even on the most economical basis, producing on the whole a picture in which one must de-



MAIN VISTA FROM THE CIRCULAR BASIN TOWARDS MOUNT RAINIER.



ALASKA-YUKON-PACIFIC EXPOSITION—BIRD'S-EYE VIEW. LOOKING NORTH.



MAIN VISTA FROM THE CIRCULAR BASIN, WITH THE GOVERNMENT BUILDING IN THE CENTER, THE ALASKA BUILDING ON THE LEFT AND THE HAWAIIAN BUILDING ON THE RIGHT.



HAWAIIAN BUILDING.

Howard & Galloway, Supervising Architects.
James Knox Taylor, Government Architect.

plore the fact that so little money has been spent instead of a great deal more. To compensate in a measure for the lack of plastic adornment on buildings and on landscape, the utmost advantage has been taken to make the chromatic scheme of the whole count as strongly and in as animated a fashion as possible. The brilliantly contrasting ivory

white of the bodies of the buildings against their turquoise blue roofs and the fine lines of *verdegris* of sashwork and trimmings, all seen against the matchless background of trees and mountains, makes a picture which must long remain in the memories of those who are fortunate enough to be able to view it.

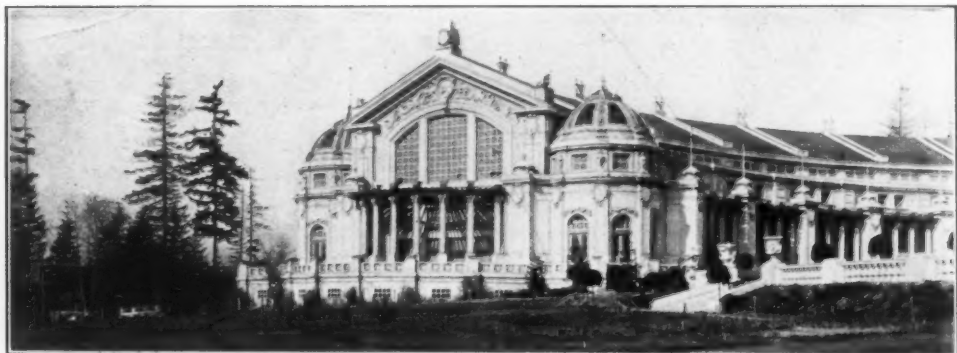


VIEW FROM TOP OF GOVERNMENT BUILDING.



THE FISHERIES BUILDING, FROM THE COURT OF HONOR, SHOWING THE PERGOLA OF THE AGRICULTURAL BUILDING.

Howard & Galloway, Supervising Architects.
Bebb & Mendel, Consulting Architects.



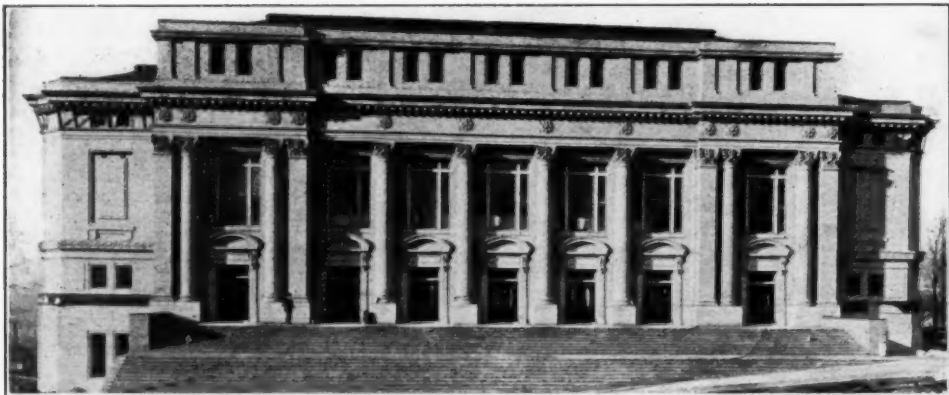
AGRICULTURAL BUILDING.

Howard & Galloway, Supervising Architects.
Graham & Myers, Consulting Architects.



THE MANUFACTURES BUILDING.

Howard & Galloway, Supervising Architects.
Somerville & Cote, Consulting Architects.



THE AUDITORIUM OF THE UNIVERSITY OF WASHINGTON, ONE OF THE PERMANENT STRUCTURES.

Howard & Galloway, Architects.



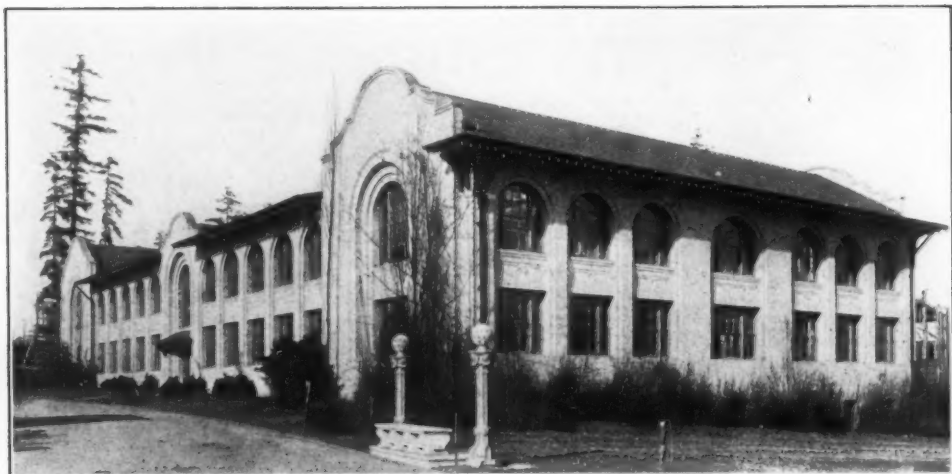
THE MINES BUILDING, THE PERGOLA OF THE MANUFACTURES BUILDING IN THE FOREGROUND.

Howard & Galloway, Supervising Architects.
Shack & Huntington, Consulting Architects.



THE ART GALLERY--A PERMANENT BUILDING, TO BE USED LATER BY THE DEPARTMENT OF CHEMISTRY, WASHINGTON UNIVERSITY.

Howard & Galloway, Architects.



MACHINERY HALL—TO BE USED LATER BY WASHINGTON STATE UNIVERSITY AS THE ENGINEERING BUILDING.

Howard & Galloway, Architects.

The influences of an exposition are, of course, many, but one of the most palpable influences of our American expositions has been their power to stimulate a popular interest in architecture and building. As another writer in this issue points out, the beneficent influence of the Chicago World's Fair on our architecture was of inestimable value, not only for the architects, but to the entire country. Many Americans owe their interest in buildings and architec-

ture to a visit to Chicago, in 1893, just as many cities and towns recall in their municipal and government structures the revival of classic splendor seen in the stucco palaces of the World's Fair. No exposition since Chicago's will exert so palpable an influence on a comparatively new and rapidly developing section of the country as the Seattle Exposition, and this influence will be helpful alike to local architects and the people of the Northwest.



CALIFORNIA BUILDING.

Sellen & Heming, California State Architects.

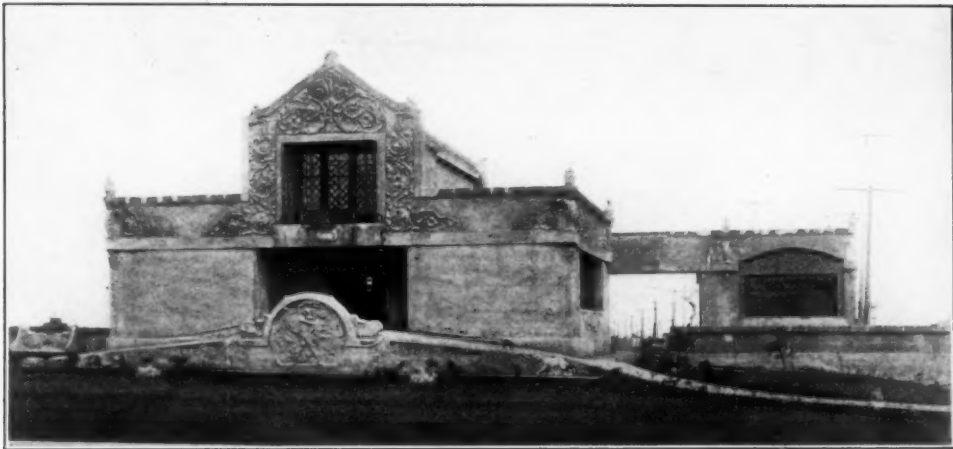


FIG. 1. THE HOUSE OF MR. FELIX PEANO—THE ENTRANCE FRONT.
Santa Monica, Cal.

The Sculptor as His Own Architect and Builder

It is no harm for architects who are readers of the *Architectural Record* to realize once in a while that beautiful houses may be built without their professional co-operation. This is hardly to be expected when the creator of a new design is a builder, though the writer must confess that he has seen buildings erected on the Pacific coast by carpenters of which he would be willing to say that they showed evidences of unconscious artistic design. But this reference to the work by carpenters and builders must be confined to those of the Pacific coast. The best evidence of an appreciative sense of fitness, and even of beauty, can only be found elsewhere in some of the country dwellings built by carpenters, showing careful selection from the designs published for their benefit by certain hustling architects who use advertising books to expand their practice. For it cannot be denied that some publishers of this sort do occasionally put very excellent designs before the public. They flourish in their business, and are able to invest large capital in advertising their wares in high-priced journals that are not patronized by professional architects. By the same token, they are able to command the services of expert designing draftsmen, and with

such help they make a strong impression upon that part of the public which is not yet educated up to the appreciation of the value of good architects' services. As stated above, builders possessed of some discriminating taste also use these designs for clients who seem to have no use for architects, and with fairly good results.

But it is not of the designing and eclectic builder that this preachment is to treat. The building here illustrated is the work of one who, if a designation of his avocation is necessary, must be called a sculptor. He not only designed it, but he built and furnished it, and wherever there was work to do, when he was not designing or modeling, he worked on it and on everything that went into it with his own hands, and did not even disdain to assist in digging the cellar.

Felix Peano was born in Italy; but he is now a man of the world. He came first to the United States before he was out of his teens, and divided his time between the two countries, making frequent journeys back and forth until about ten years ago, since when he has been an American citizen. He made his living in America, and got his education between times in his native country, and

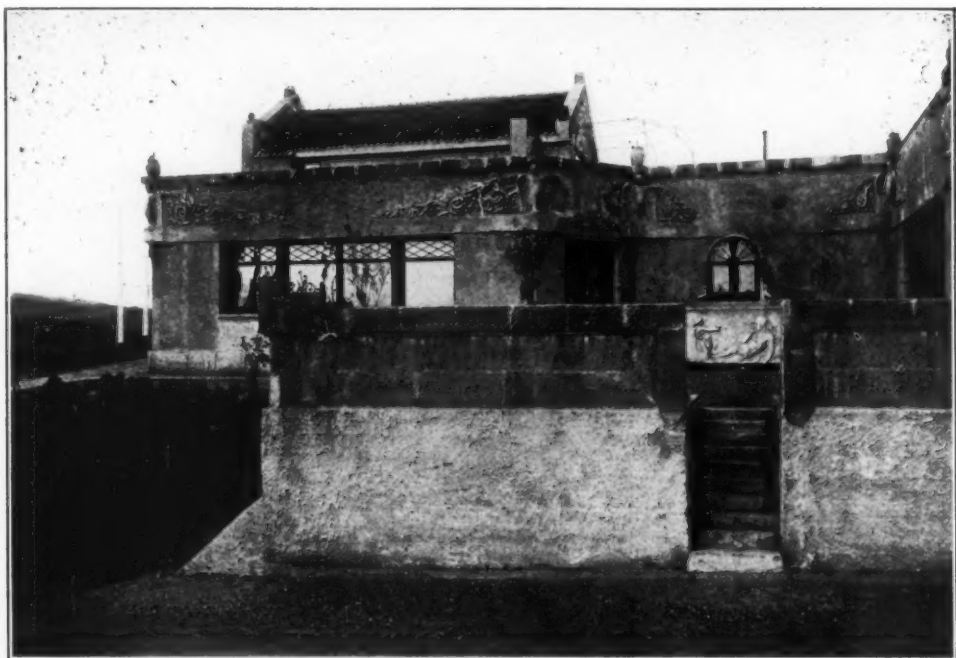


FIG. 2. THE RIGHT HAND SIDE SHOWN IN FIG. 1.



FIG. 3. THE LEFT HAND SIDE SHOWN IN FIG. 1.

to all appearances has not yet settled down to any location. For the time-being the writer found him living alone in the house which he had built and decorated with his own hands and those of a few of his countrymen who, under his guidance, became his "jacks of all trades." They had been diggers, masons, carpenters, painters, plasterers, bronze casters or gardeners as occasion required.

For the last five years or so our

emigrates from Iowa, leaves his own atrocities behind and settles down in a community which will have nothing of the kind that he has before perpetrated, as with the trained sculptor or architect who breathes it. The carpenter becomes unconsciously an architect, and the sculptor becomes more than an architect.

Felix Peano's wanderings first led him to Oakland; then to the mountains; then to Santa Barbara; then to Santa Monica; and in all he has left evidence of



FIG. 4. A GLIMPSE OF THE INTERIOR.

sculptor-builder has been on the Pacific coast. And it is only to one who has seen that coast—and especially that of Southern California at its best—that is vouchsafed the opportunity to observe the inspiration of a gentle climate, pure air and nature—generous in its influence of mountains, valleys and multitudinous flora—and to realize what this does to develop the love of beauty in all who are in the least receptive to its influence. Such an inspiration is equally potent with the every-day carpenter who

his art work. Near Santa Monica is a seaside resort called "Venice," a great scheme to show what a modern city of islands and canals might look like when designed in imitation of Venice of old. It was never completed, but in its unfinished state it is an amusement resort for the people of Los Angeles, with possibilities for residential sites. Mr. Peano designed the bridges over the canals and modeled all the terra cotta for their adornment, which is so merged into the concrete of which they are built as to

give them an effect of homogeneity, emphasized by their monolithic construction. Inspired by the prospects of the enterprise, he built a house there on his own account, which might be called a musical rhapsody interpreted by architecture. While it was designed for a dwelling, it was modeled after an opera house, and the several divisions were arranged and adapted to domestic use in an extraordinary manner, quite impossible to describe. But the failure of the whole scheme of "Venice" as a real estate enterprise left Peano's house isolated on a desolate plain, surrounded by artificial canals, and what might have been an architectural symphony with harmonious surroundings became a financial failure. As the chord was incomplete, he was obliged to sell it "for a song." It has never been inhabited.

But our hero, for such he must now be regarded, was not daunted in his desire to embody his artistic ideals in the form of a building. The sea beach of America's "Riviera" continues in a northwesterly direction from "Venice" through the older collection of bungalows, hotels and other accessories called Ocean Grove, then onward to the old city of Santa Monica, where the bluff begins to rise from the beach until it reaches the height of one hundred feet, and ends at Santa Monica Canyon (that's the way they spell it there), which separates the tablelands, called The Palisades, from the spur of the San Gabriel Mountains, which runs down to the sea and terminates the sea front of Southern California as its northwest extremity. Here on the Palisades, with the Pacific Ocean on the southwest, the Canyon and mountains on the northwest and the plain of Santa Monica and its hundreds of villas and bungalows on the northeast, Felix Peano built his new house.

The writer, while taking his morning constitutional, came upon it suddenly as he made a turn to the right at the end of the Ocean Parkway which skirts the edge of the bluff. He had seen many beautiful works of the architects of Los Angeles, but nothing like this. Attracted by the entrance, he ascended the ramp,

which serves in place of steps, and, standing before the door with the bronze Atlas on each side, it was suddenly opened by the sculptor, architect and builder, before unknown and unheard of. He was in his working clothes, and had seen the intruder looking through the small opening in the door where stands the little bronze guardian who serves as a knocker. It did not take long for a chance acquaintance to ripen into friendship. To meet a man who had put his artistic ideals and the labor of a whole year into a house for the pure love of doing it, not to speak of investing all his earthly belongings in it, is an experience not often realized.

It may interest architects as well as laymen to know how this house was built. As far as could be ascertained, it was an inspiration, received primarily from the site, which impressed its author with the idea that the magnificent vistas which it controlled should be focussed within a permanent abode where he and his successors could always enjoy them to the best advantage. It was a lonely spot before the house was built, yet it happened to be supplied with every possible improvement for comfort and convenience—gas, water, drainage, electricity and electric cars passing the door and going, by connections, everywhere, while there was yet only one other house in sight. The illustrations here given do not explain the site; they only show the house, and were taken before the surrounding garden treatment had been developed. Figure 1 shows the entrance front, with only one window over the entrance, that which lights the belvedere, which is the guest chamber. Here the beds can be pulled out through the side walls, like drawers in a cupboard, resting on runners on the flat roof; and awnings can be pulled down over them, so that guests can sleep in the open air, California style. The projection seen on the right is the second story of the garage, to be used as a studio or a sleeping room for chauffeur or gardener. The garage door is on the right-hand side, where the ground is depressed. Figure 2 is the side shown on the right of Fig.

1, showing the large window of the living room, which has the view of the sea; in the foreground the terraced garden, with steps, and to the right the side of the garage extension and its roof connecting with the main roof and forming a promenade around the whole roof. Figure 3 shows the left-hand side of the house as seen in Fig. 1 and the terrace on the level of the main floor and the ground where it is highest. Here are the fixed tables and benches. The windows look out from the two principal chambers. In the distance is the rose garden and pergola. Figure 4 is a view in the living room, which is to the right of the main entrance of the house. The view is taken looking toward the front, and to the right into the hall and stairway. This is too dark in the picture to show any details, and it is to be regretted that no picture of this hall and the little open-air court back of it is to be had. A view through the front door would give a glimpse of this court in high light, which is open to the roof and surmounted with a wire framework. On the back wall is a fountain and a high relief in terra cotta of Venus rising from the fountain. This open court lights and ventilates the whole central portion, including the dining room, which also has a glass door looking out to the sea. It is seen in Fig. 2 over the terra cotta bas relief, which is part of the wall of the terraced garden. In Fig. 3, also, at the left is a slight view of the distant mountains seen across the Canyon.

It is quite useless to describe beauties in detail of this house or its furnishings, which cannot be shown in the illustrations. Nor can a ground plan be given, for, as far as can be ascertained, none was ever made except a pen-and-ink sketch, drawn free-hand. Yet it is practical in the carrying out and full of original ideas in the working parts, such as the kitchen, bath rooms and cellars. There are no blunders, such as an amateur with little knowledge of the art of building would perpetrate.

The mild climate has made it possible to do more here than in eastern localities. The materials of the exterior are

hollow burned clay building tiles, terra cotta and concrete. The whole is covered with a stucco of Portland cement, sand and pebbles, making a "pebble-dash," thrown on with a whitewash brush. The walls in places are of considerable thickness. The terra cotta sculpture is built in with the hollow tiles, and the designs are continued out over the wall tiles with cast cement. Then the stucco is applied and the designs worked in low relief by hand in the wet cement.* The terra cotta is washed over with thin cement, and thus the whole exterior is brought to an even color, so that the monolithic effect is produced. It looks as if the whole were modeled in clay and dried in one piece. In fact, the design of the house was modeled in wax before it was built, and this model has been preserved. It can be seen on the table in Fig. 4. It has been cast in bronze from the model by the *cire perdue* process, and is now used as a jewel casket. The inside of the terrace parapets are completely covered with sculpture, partly in inserted terra cotta, where relief was desired, and the rest modeled in wet cement. The tables and benches on the terraces are also combinations of terra cotta and concrete.

The furnishing is all from the same hand. The electric light fixtures are of bronze, cast by the *cire perdue* process and partly hand-wrought. Many of the interior partitions are hollow, and translucent shells are introduced as part of the scheme of decoration, behind which are electric lights. The decorative designs in the walls of the first story are first worked out in the wet plaster and afterwards colored with water color. Many polished stones have been inserted to give effect to the color scheme. The ceilings are plain. There are many curious clocks in the house, all made by the owner. The leather hangings are very interesting.

Does the reader ask what is the architectural style of this house? Let the answer be, *the style of Felix Peano.*

Peter B. Wight.

*The method of decorating wall surfaces here employed is similar to that used during the best period of Roman Art. [For illustration see Architectural Record for June and July, 1906.]



WORLD'S COLUMBIAN EXPOSITION, CHICAGO, 1893—THE COURT OF HONOR.
(Sketch by Claude Bragdon.)

Architecture in the United States

II.

The Growth of Taste

If the year 1880 marked one period in our architectural evolution, an unobtrusive milestone, as it were, which we passed without noticing, or in our sleep, 1893 marked another, and the flaming posthouse of this stage of the journey was the World's Columbian Exposition, or, in colloquial phrase, the Chicago Fair. This caused the dullest of us to sit up and take notice, to make inquiry concerning the road we traveled, and to speculate about the terminus: that City Beautiful foreshadowed in the spectacle on summer nights when music swelled and softened, while rockets bloomed and faded in the deep blue garden of the sky—of the Court of Honor, vast, pearl-colored, crowded, lighted, with fluttering banners, rippling waves and plashing fountains: still a treasured memory to thousands, who, though

reared amid every kind of ugliness, crave beauty as their soul's natural and rightful food.

"The cloud-capped towers, the gorgeous palaces,
The solemn temples, like an unsubstantial Pageant faded, leave not a rack behind."

All was a simulacrum: the buildings, the statues and the bridges were not of enduring stone, but lath and plaster; the gondolas were imported for the occasion, the civic guards and chair-men were impecunious students, and the crowds were composed not of free citizens of the place, enjoying an accustomed leisure, but the slaves (that we all are) of the Aladdin's lamp of competitive commerce, snatching a respite, rarely obtained and dearly paid for, from laborious lives.

No matter: we had had at least the



WORLD'S COLUMBIAN EXPOSITION, CHICAGO, 1893—DETAIL OF THE COURT OF HONOR.

vision, and though the actuality were denied us, we perceived that it need not always be denied.

The Science of Cities, that is, the conception of cities as coherent organisms, with many diverse and highly specialized functions, rather than as mere haphazard assemblages of houses, factories and stores, dates from the Chicago Exposition, for in its inception, arrangement and administration that exposition was itself an admirable illustration of the advantages of such a science.

Mr. Burnham, who augmented his great reputation by the manner in which he fulfilled the duties of the chief executive of the architectural and constructive departments of the exposition, has since devoted a large part of his time and talents to the problem of the rearrangement of certain of our larger cities on more scientific and architecturally impressive lines, and he will probably be remembered longest for his labors in this field. To Mr. Charles Mulford Robinson belongs the unique distinction of being the first American

to make the science of cities, in its larger and more general aspects, a life work. But because the study and practice of architecture and landscape gardening (of which studies the science of cities is at once a correlation and an extension) also qualify a man to cope with the larger problems involved in the improvement of cities, it was natural and inevitable that the demand for this new order of talent should be filled at first from the ranks of those professions. The names of Mr. Olmsted, Mr. McKim, Mr. Gilbert and of other men not less eminent occur in this connection.

A record of what has been actually accomplished since the year of the World's Fair, of the greater things assured by the purchase of land, the acquirement of funds, and by the enactment of the necessary legislation, and of the still more considerable improvements planned for and projected, should convince the most skeptical that the civic improvement movement is national in its scope and of pre-eminent importance.

The transformation of our splendid



The Union League Club.
New York.
Peabody & Stearns, Architects.

and squalid national capital into a city which shall rank architecturally with the other great capitals of the world, is now in progress, and the ultimate realization is assured of L'Enfant's ambitious dream of uniting the capitol building, the government offices, the Executive Mansion and the Washington Monument in one magnificent *ensemble*.

The dome of the Boston State House is the hub of a vast wheel of suburbs, the circumference of which spreads out each year farther into the country by reason of the trolley car and the automobile. In anticipation of the time when this centrifugal force will have so far overcome the centripetal that all eastern Massachusetts will be Boston, the Commonwealth has preserved for its children great tracts of beautiful country which will make this city of the future a place of health and of delight.*

Philadelphia can boast of her magnificent Fairmount Parkway, and sweeping improvements in the heart of the city are in contemplation. Cleveland has acquired all the land necessary for an

imposing civic center, and three of the buildings are under way. Harrisburg also has carried out on the water front and elsewhere an ambitious scheme of beautification. In Detroit, Springfield and Oakland matters have passed beyond the initial stage.

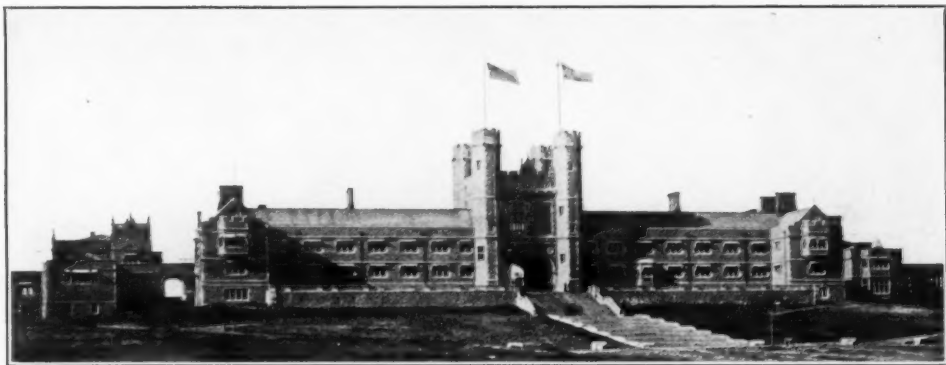
Chicago has enacted the legislation necessary to carry out a scheme involving the expenditure of millions. If New York has seemed to lag behind other cities, it is because the attendant cost and difficulty are so much greater there than elsewhere. The problem of civic improvement has been seriously and exhaustively considered by a special commission which has had maps and drawings prepared by the best obtainable talent, and it is probable that many of the recommendations embodied in the report of this commission will be put into execution within the next few years.

St. Louis has authorized a bond issue for eleven millions, to be devoted to civic improvement. St. Paul has reached the stage of a carefully worked out plan. New Haven has retained Olmsted and Gilbert to consider her needs in this direction, and Hartford has for a similar purpose a permanent commission. In Los Angeles, Toledo, Columbus and At-



The Metropolitan Club.
New York.
McKim, Mead & White, Architects.

*The Architectural Record, June, 1903.



UNIVERSITY HALL, WASHINGTON UNIVERSITY.

St. Louis, Mo.

Cope & Stewardson, Architects.

lantic City preliminary committees are at work.

Moreover, New York, Boston, Philadelphia, Baltimore, Los Angeles and Denver all have official municipal art commissions, with jurisdiction in the matter of the design and location of public buildings.

This by no means exhausts the list—or the subject—but I pause, not to exhaust the reader.

Civic improvement is but one manifestation of an interest and an activity proceeding on many parallel lines. To it we owe the newly acquired architectural beauty and dignity of many of our schools and colleges. Here the Federal

government, during the Victorian time so notoriously supine in æsthetic matters, when not actually obstructive or destructive, leads, not follows; its present policy is to employ the most competent architectural talent, selected in the most discriminating manner, and paid for on the scale which such talent elsewhere commands.

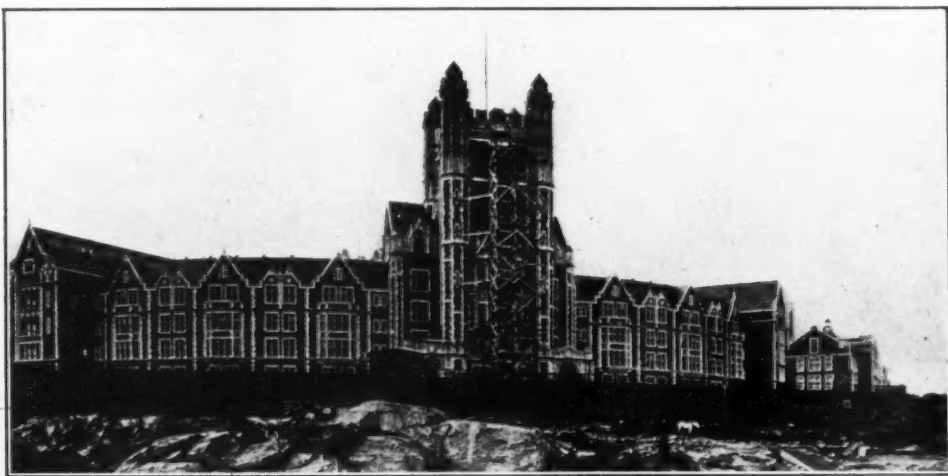
The new buildings of Columbia College, on Morningside Heights, in New York, encircling the splendid library, like the band of fine gold which forms the setting of a jewel, afford perhaps the most conspicuous example of the modern American idea of a seat of learning, though it might easily be



COLUMBIA UNIVERSITY—LIBRARY.

New York City.

McKim, Mead & White, Architects.



THE COLLEGE OF THE CITY OF NEW YORK.

Washington Heights, New York.

George B. Post, Architect.

contended, with every show of reason, that this ideal is more perfectly embodied in the recently completed College of the City of New York. Any discussion of the merits of their respective claims would precipitate us into the "Battle of the Styles," and as I do not choose just now to enter the heated and bloody arena where this battle is fought, but to look on judiciously, thumbs turned neither up nor down, I leave Mr. Post's

tower, so bravely flying the Gothic flag, and Mr. McKim's dome, bearing aloft the insignia of Rome, each on its eminence, for all the world like a mediæval knight, armed *cap à pie*, and a grave Senator in wreath and toga, confronting one another across the interval of the ages, and call to the reader's attention the more modest, but no less engaging, excellencies of the new buildings of the University of New York.



NEW YORK UNIVERSITY—THE LIBRARY AND HALL OF FAME.

University Heights, New York.

McKim, Mead & White, Architects.



ONE OF THE MEMORIAL GATES OF HARVARD UNIVERSITY.

Architecturally, Harvard has gone back to her "first manner," that simple and sensible Georgian of the oldest buildings of all from which she was seduced first by the eloquence of Ruskin and later by the compelling Romanticism of Richardson. Yale, having sipped at the cup of all our architectural vices, now vacillates between English Collegiate Gothic and French *Esprit des Beaux Arts*. The fate of the University of Virginia has been more fortunate, for there the architectural genius of her founder settled forever, and settled aright, the lines upon which she should grow. More fortunate, too, was Princeton, where the lines were already determined, but in a different, even an opposite, direction. The predilection of the architects employed by the University of Pennsylvania for Gothic accomplished a similar end—the achievement that is of some measure of harmony and coherence—and this may be said to be the supreme note sounded by the new Washington University at St. Louis, where Messrs. Cope and Stewardson had, as it were, a clean blank sheet of paper upon which to develop their idea.

An increasing number of such clean blank sheets have been offered to architects within the past few years. A notable instance was the competition for a monumental group of buildings for the

University of California, to occupy one of the finest sites in the world: the slope of a hill, facing the sunset through the Golden Gate to the Pacific, and furrowed by a watercourse bordered with far-spreading, venerable trees. This competition was won by a talented son of France, who, loath to leave his beloved country for the unknown fastnesses of the great West, suffered the carrying out of his scheme to pass to alien hands. A more recent instance, of almost equal magnitude, was the competition for the Carnegie Trade School at Pittsburg, won by Messrs. Palmer and Hornbostel, and already carried out in part. The most recent instance of all is the competition for the New York Theological Seminary.

Our untroubled and debonair assumption, which the establishing of so many seats of learning so suddenly, in such completeness and magnificence seems to imply: that money can buy anything, even the consecrated tradition and the tone of time—or if it cannot that these may be dispensed with—has its amusing, even its exasperating side, and is a fair subject for the discreet satire of such a restless and ruthless analyst as Mr. Henry James. The point which particularly concerns us, however, in this connection, is that the founders and benefactors of these

institutions should have conceived of them in so large and liberal a spirit as to give them the character of so many libations poured out upon the altar of a national art.

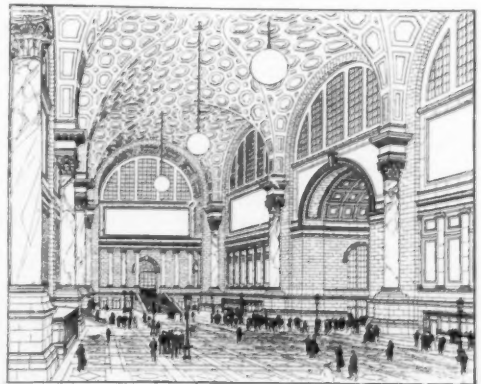
As previously intimated, a great change for the better has taken place in the character of our government architecture within the past ten or fifteen years. Writing in 1884, Mrs. Van Rensselaer said: "It is safe to say that scarce a single building put up under Treasury direction since the days of Mr. Potter's service could by any stretch of courtesy be included in a list of our true successes." Even this is an understatement. The government buildings of that day were so great a scandal as to be considered fit subjects for the satire of the comic magazine. To-day they (the new ones) are among the handsomest and best buildings in the country. The designing of many of the most important has been given into the hands of our best architects, either by direct appointment or through well-arranged competitions, while those designed in the office of the government architect are of such a character as to raise the architectural standard, both in the matter of design and of construction, in the towns and cities in which they have been built. Moreover, though sufficiently various, through all their variation a certain governmental type is adhered to, so that the post office in any city might be distinguished by a discriminating eye, without reference to the sign over the door.

The New York Custom House, by Mr. Gilbert, the office buildings for Senators and Representatives at Washington, by Messrs. Carrère & Hastings, the War College and the remodeled White House, by Messrs. McKim, Mead & White, variously exemplify the fact that in the matter of "official" architecture the best is now none too good, just as the Buffalo Post Office reminds us that at the time of its erection, only a little earlier, the worst was none too bad. This remarkable reversal is brought powerfully home to the consciousness by a recollection (if that be possible) of the Government Building at the Chicago Exposition, conceded to be the worst

building on the grounds, though one of the most pretentious, and a comparison of it with the corresponding building at the St. Louis Exposition, which, though by no means one of the most pretentious, was avowedly one of the best; and this comparison gains point when it is remembered that the general architectural standard of the St. Louis Exposition was far from surpassing that of the Chicago Fair.

The States and cities have manifested the same disposition towards architectural betterment in those buildings devoted to State and city uses, as the Federal government has shown. Indeed, they have striven to outdo the latter. Witness Messrs. McKim, Mead & White's Rhode Island State House, Mr. Gilbert's Minnesota State Capitol, at St. Paul, and his Essex County Court House, at Newark, N. J. To cite the history of the Harrisburg capitol as an argument on the other side is unfair; for that was a case of a State betrayed—the will of the people thwarted by political graft.

The libraries which have been built during the past ten years, from New York's magnificent palace to the brick and terra cotta "Carniggers" of the humblest villages, testify no less to an æsthetic yearning than to an educational one: and our growing lust for sheer magnificence in buildings of a public and semi-public nature is being catered



The Concourse of the New Pennsylvania Station in New York.
McKim, Mead & White, Architects.

to alike by those obsequious servants of the public—the hotelkeepers—and those arrogant ones—the railway corporations. This magnificence in the case of the hotels is a known and familiar quantity. But the grandeur of the new terminals of the Pennsylvania Railroad and of the New York Central will so far eclipse anything of the kind with which we are familiar on this side of the water that the imagination is forced to conjure up visions of the Baths of Caracalla in Rome's palmiest days; and memories (if one is so fortunate as to have them) of the *Gare d'Orleans* by the Seine. As a "hand-up" to the mounting imagination, it might be mentioned that a twelve-story office building could stand beneath the vaulted and coffered ceiling of the Concourse of the Pennsylvania Terminal without, as it were, bending its head.

Certain of the new club houses of New York furnish another interesting example of the triumphant democracy's yearning for a magnificence and state more suggestive of the effete and aristocratic courts of Europe than of a Jeffersonian simplicity. Curiously enough, the successive stages of this magnificence, concretely embodied in three notable clubs, correspond very exactly to the three periods into which I have chosen, for greater clarity and convenience, to di-

vide our recent architectural history. In the architecture and decoration of the Union League Club, more than in that of any other building of the same period, all that was most characteristic of the taste of 1880 found expression. At the time in which it was built it was absolutely the "last word" in buildings of its class. In 1893, again, when the Metropolitan Club reared its proud cornice above the asphalt of the Plaza and the trees of the park, it was supposed that the extreme limit of gorgeousness had been reached; but only a few years later the University, with its Pinturicchio frescoes, its Connemara columns, its Cellini andirons and purple and gold baldachins obliterated this and all previous high-water marks in the rising tide of luxury.

The "restless analyst" before referred to has raised, in this connection, the disquieting question whether all these adornments and enhancements are of the kind which consort best with the tone of lounging, gossiping, smoking, newspaper reading, bridge playing, cocktail imbibing men; but as I am here concerned only with recording the birth of the æsthetic sense among us and its loud cries to be fed, and not with the wild and wanton straying of its inexperienced feet from the true path; again, as before, I let the question drop.

Claude Bragdon.

Italian Gothic in New York

It is one of the innumerable oddities in the vicissitudes of fashion that there should be in New York so few examples of the mediæval art of Italy. Italian Romanesque and Italian Gothic were the loves of Ruskin. The "Seven Lamps" and the "Stones of Venice," which, half a century ago, allured so many young and impressionable architects, held up Italian buildings for modern edification largely, in the one case, exclusively in the other. Italian, Roman, neither Romanesque nor Gothic was precisely indigenous to Italy. Starting from the "Early Christian" modification of the Roman basilica, the Italian Romanesque was also in great part derivative either, as in Venice, from Byzantium, or, in the north, from the "great twelfth-century Lombardic architecture" of Ruskin's eloquent admiration, of which the origin was northern, at least ethnically. It was the "stilo tedesco." "The term Gothic, as applied to all the styles invented and used by the western barbarians, who overthrew the Roman Empire and settled within its limits," remarks Ferguson, "is a true and expressive term both ethnographically and architecturally." The earlier development of "Gothic," the Romanesque, attained an independent development in Italy. The later, the phase specifically Gothic, in the common sense of "Pointed," and including the forms developed in the course of the French evolution of vaulting, had in the Italian peninsula nothing of indigenous, still less of autochthonous. It was an importation, accompanied with a decorative modification of forms which could not possibly have been developed on Italian soil, since they were incidents of a process that did not take place there. But how decorative, how charming, how picturesque they so often were! It seems as pedantic to object to them on the score of their illogicality as to object on the same ground to that "picturesque degeneration" of the logi-

cal French Gothic which resulted in the parish churches of England.

To make this comparison is perhaps to explain why Italian Gothic, in spite of Ruskin, found so little favor with the Anglican Gothic revivalists as a "churchly" style, either in England or in this country. An occasional enthusiast like George Edmund Street, whose "Brick and Marble in Italy" is still very well worth looking over, might endeavor, with some success, to introduce some features of Italian Gothic into English parish churches at the risk of his work being found "not English." In this country, the chief patron of ecclesiastical Gothic was, as it still is, the Protestant Episcopal Church. And its clergy retained all the "Anglican traditions." While Mr. Wight was making a striking success with his Venetian design for the New York Academy of Design (Fig. 1), the memory of which abides as that of the most successful of American essays in that mode, the Gothic churches were still of an Anglican insularity. Curious to note, the only contemporary artist who endeavored to Italianize his Gothic in church architecture was that strange genius, Wrey Mould, and he did not get his commissions from the Episcopal Church. That animated and sparkling church of his which shows many traces of Italian influence, on the north side of Bryant Park, is Presbyterian. The "Anglo-Italian" church, as it was described at the time of its erection, and before it became popularly known as the "Church of the Holy Zebra," the church built for Dr. Bellows in Fourth Avenue, and which it has been said that an eminent Unitarian layman, Moses H. Grinnell, imported the architect to build, has never yet done justice to itself. The campanile which was an internal part of the design has never been erected (Fig. 2). The front, with its deep recessed Italian Romanesque arch, remains one of the good things in our



Fig. 1. The Academy of Design, 1862.
4th Avenue and 23d Street, New York.
P. B. Wight, Architect.
(Demolished some years ago.)

church architecture. That was, of course, Unitarian. And so was a picturesque little church still standing in Clinton Street, Brooklyn, with a particularly picturesque belfry, reproducing in little that bell-tower of the Palazzo Scaglieri in Verona, familiar to all students of Fergusson (Figs. 3, 4). But the author of these aberrations could come no nearer being employed to build an Episcopal church than was involved in a commission to build for the younger Tyng the pretty little wooden cottage at the corner of Madison Avenue and Forty-second Street, which was subsequently superseded by the equally heterodox "Church of the Homely Oilcloth," by the late Leopold Eidlitz. In either case, the very employment was a kind of guarantee of non-conformity. Wrey Mould found his real vocations in the little occasional structures in Central Park, the bridges, sheepcotes, restaurants, what-not, which still administer to the pleasure of visitors to that resort.

Wrey Mould's churches were by no means "examples" of Italian Gothic, nor, indeed, of any recognized style. The (Roman Catholic) Church of All Saints, at Madison Avenue and 129th Street, is perhaps the most orthodox example of ecclesiastical Italian Gothic in New York (Fig. 5). And that edifice was the latest work of James Renwick, and, it is interesting to learn, in its idea his individual work, though it bore the name of the firm with which, in his old age, he was connected. I should incline to

call it his best work, at least in church building. When you put aside the notion that a man is "a great painter because he paints with a big brush," or what is the same thing in architecture, that he is important in proportion to the magnitude and costliness of the buildings he has had the fortune to design, I think you will agree. One can readily understand an architect's saying that he would rather have been the designer of the Church of All Saints than of St. Patrick's Cathedral. Each is, of course, an "example" of its respective style. But there seems to be distinctly more freedom and individuality in the application of the "Ultramontane" Gothic of All Saints than of the Cismontane Gothic of the cathedral. It is an explanation of the vigor and vivacity of the Italian church that, though not actually built until after 1885, the design was made some ten years earlier and when the designer had hardly passed his prime. This original design consisted only of rough sketches, but nevertheless it embodied the idea of the building, the detail being wrought out by his nephew and partner. At no time was James Renwick much of a purist. Which is praise of an architect, if you mean that he tried to rationalize his precedents without breaking in upon the unity which comes from the association of forms and features that



Fig. 2. All Souls' Church, 1856.
4th Avenue and 20th Street, New York.
J. Wrey Mould, Architect.
(A campanile was designed to occupy the nearest angle.)

have been brought into harmony with the efforts of successive generations of his predecessors; but not praise if you mean that he introduced irrationalities and incongruities, even merely technical incongruities, for the mere sake of variety and "difference." Examples in both kinds might readily enough be cited from Mr. James Renwick's work. But here one has little but praise for the variations. He retains, you will observe, at the ends of the aisles the sham gables which form one of the most conspicuous and indefensible of the features of Italian ecclesiastical Gothic, and make us think that the Italian mediæval architects, like so many modern architects designed merely in elevation, so promptly is the sham exposed and does the effect disappear as soon as you take any other than the direct front view. There is here no attempt at all to dissemble this defect of the historical original. On the other hand, the polygonal termination of the transept, where another sham gable was to be expected, is a novelty and variation upon the type which justifies itself by its rationality and effectiveness. And so is the substitution, in the comparatively low clerestory, of rose windows for the elongated pointed openings of the northern Gothic, and, indeed, of the Italian churches from which this appears to be most immediately derived, such as Siena and Orvieto. For, although many Italian architects, notably those of the Duomo of Florence, substituted circular openings for tall pointed windows in the comparatively



Fig. 3. Second Unitarian Church, 1858.
Clinton and Congress Sts., Brooklyn, N. Y.
J. Wrey Mould, Architect.



Fig. 4. Belfry of Second Unitarian Church.

low clerestories, which their misappreciation of the true French Gothic led them to introduce; yet there is, I think, no Italian example of such a series of fully developed and fully traceried "recesses" as All Saints shows. In fact, may not the real difference be defined as being that the object of the northern architects was to build a "skeletonized" framing for their stained glass, the object of the Italian architects, even in mediæval times, to provide ample wall spaces for mural decorations? On the outside, at any rate, nobody can help seeing that the Italians aimed to substitute the effect of color for the indefatigable and minute modeling which constitutes the glory of the monochromatic French cathedrals. And in this All Saints faithfully follows the Italian precedents. The buttresses are inlaid with patterns in color, very effectively inlaid, too, although the "color scheme" is little more than patterns of baked clay in dull buff on a ground of baked clay in rough red brick. It is very effective, all the same, this detail, which was worked out by Mr. W. W. Renwick from the general design of his uncle, the author of the sketches, while the schools on the north of the Madison Avenue flank are entirely from the designs of the younger architect. The

rectory at the other extreme (Fig. 6), to the east, that is, of the front, though evidently enough of Italian origin, is of a very different inspiration, having no reminiscences of Siena and Orvieto, but being aboundingly reminiscent of Venetian domestic Gothic, and we reserve it for the moment, only pointing out how very well the rectory "comes in" with the church to compose one of the most attractive bits of our street architecture. The effectiveness of the composition is marred only by what, ecclesiologically, one would have to call the "flèche" at the intersection of nave and transepts. This, in position and dimensions and proportions, is an appropriate enough crowning feature for an edifice of which



Fig. 5. All Saints' Church, 1887.
Madison Avenue and 129th Street, New York.
Renwick, Aspinwall & Russell, Architects.

the style does not admit the flanking towers of the French cathedral, or the corner tower of the English parish church. The Italian substitute for these is the detached campanile, for which, in this case, evidently, there was not room. A "flèche" is perfectly congruous and defensible, but not this flèche. It should be, of course, a very rich and very open feature, rivaling in richness and openness the pinnacles of the front, on a larger scale. But this lank steeple, though it serves the purpose of conspicuousness, being visible from afar over the roofs of the Harlem tenements, serves no other, not being a slightly ob-

ject in itself, and disfiguring the building it is supposed to crown.

A more recent and less pretentious church in the same style is at least equally successful. This is the church of St. Aloysius, in 132d Street, just out of Seventh Avenue (Fig. 7). The problem is simple enough, being, in fact, merely a street front of seventy-five feet, in which, however, the literal "clear story" becomes an indispensable feature for the lighting of the interior on an "inside lot." It is a common enough

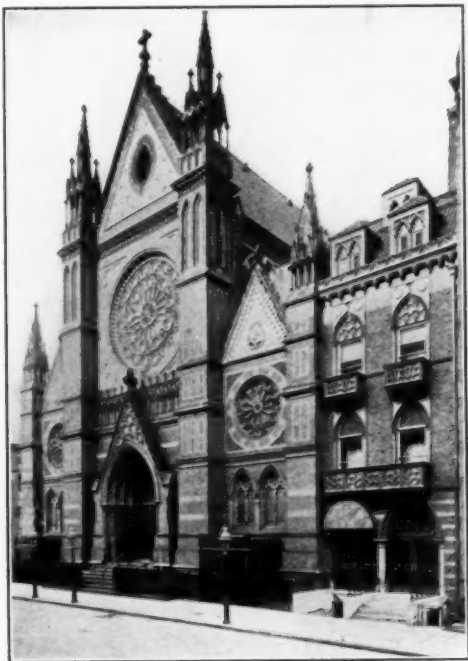


Fig. 6. All Saints' Church and Rectory.
129th Street and Madison Avenue, New York.

problem in New York, as in any other crowded city. But how many solutions of it do we find better than this, or as good? A rich front, of which the enrichment is produced by modifications of form, but still more by applications of color, a front quite "blind," except for the great wheel window, a sufficient and effective depth for the splayed jambs of the main central portal, and an undeniable effect of richness and refinement. Observe that the central gable

is evidently an excrescence, the actual slope of the roof appearing in the coping of the aisle walls. But the excrescent character of it is so evident, nay, so insisted upon, that although, or even because it is manifestly a mask, it would seem not merely harsh, but rather absurd to describe it as a sham. Really, what better can you do with a church front which is only a front? It seems that the architect devised a still higher degree of enrichment by color for the central feature. But one who has not had the advantage of seeing what was designed may very well accept with



Fig. 7. Church of St. Aloysius, 1902.
West 132d Street, New York.
W. W. Renwick, Architect.

thankfulness the work as executed. It is by no means an archaeological study. For those interlaced arcades over the side doors and above the central portal one recalls no Italian precedent, unless, possibly, the Normans left their prototypes in Palermo. But how effective they are as intricate enrichment! And the coloring is very effective also—a ground of excellent rough red brick, banded with gray terra cotta, set off between courses of green glazed brick, the terra cotta everywhere so elaborately moulded as to show that the architect knew his material, and a sparing introduction of gold on fields of blue enamel. The interior has its interest also, though here the style seems to demand the

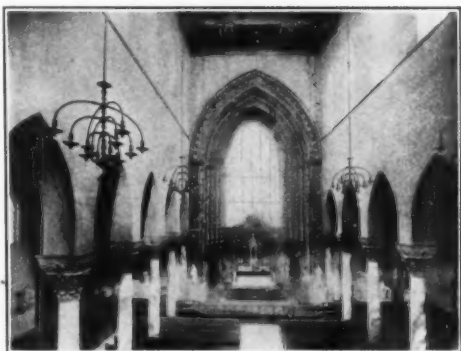


Fig. 8. Nave of St. Aloysius'.

mural painting which has not yet come to decorate the large spaces of wall, the actual decoration in color being almost confined to the solid gilding of the deeply moulded recessions of the chancel arch, and in form to the Byzantinish capitals of the wall arches (Figs. 8, 9). To the zealous Protestant, the church might seem to bear too strong a suggestion of the Scarlet Woman to be available for the purposes of his worship. But, of course, that is no drawback from the Roman Catholic point of view. And upon the whole, one is inclined to congratulate the Roman Catholics, and equally himself, when he comes upon a church which the priest can have built to his own liking with-



Fig. 9. Interior of St. Aloysius', Showing Chapel.

out taking counsel of the laity, always provided, of course, that the priest happens to be a cultivated and appreciative person, which may be as "large an order" as that the Protestant building committee should possess that desirable qualification. At any rate, one is at liberty to wish that more Protestant places of worship were as attractive to the wayfarer, or to him who casually enters them, as All Saints and St. Aloysius', and to wonder why the technical style of them should not be taken oftener for city churches, to which purpose, of course, it lends itself much more readily than to that of rural or suburban surroundings.

And in the same way one is at liberty to wonder why Italian Gothic should not be more frequently invoked for city houses. The style lends itself with

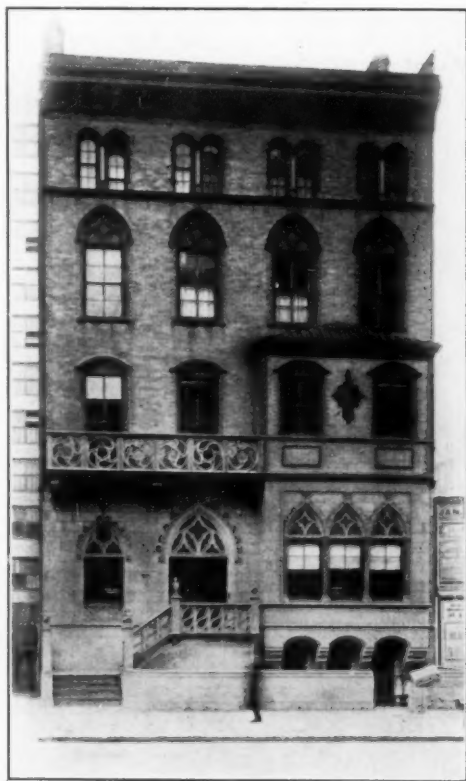


Fig. 10. The "See House," 1887.
Lafayette St., New York.
Renwick, Aspinwall & Russell, Architects.

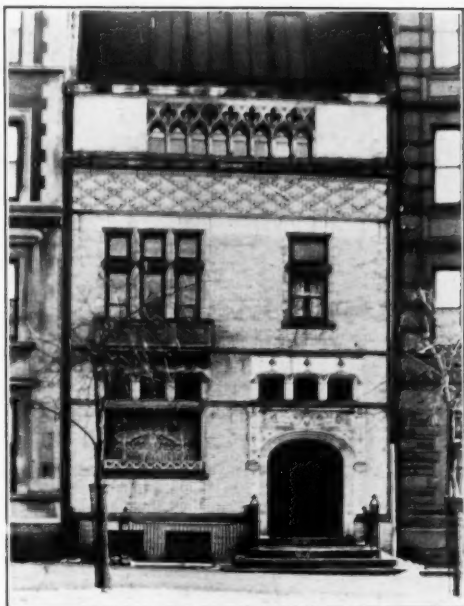


Fig. 11. House and Studio for Olin D. Warner,
Sculptor.
Central Park West, near 104th St., N. Y.
Barney & Chapman, Architects.

facility to the production of mere "street fronts". It offers abundant precedents for the production of telling ornamentation in that most plastic of all durable materials—terra cotta—which is more and more coming into use, and in which idiomatic decoration is as welcome as the mere imitation in it of forms derived from and appropriate to cut stone is unwelcome. But, when one speaks in this way of domestic Italian Gothic, it is, of course, Venetian domestic building that he has in mind, "Venetian," connoting also what Professor Freeman calls "The Subject and Neighbor Lands of Venice," connoting especially the domestic building of Verona, which, even in its degeneration of the Renaissance, Ruskin praises so eloquently that one is reduced to quoting him instead of endeavoring to compete with him. "Rising in fair fulfilment of domestic service, serenity of effortless grace, and modesty of home seclusion," says Ruskin, absolutely of the classicized domestic architecture of Verona. But then this present inquiry is not as to those "proud

hotels," as Emerson has it, those pompous and mundane palaces which are the characteristic products of the Renaissance in domestic architecture, but rather of those more truly domestic erections which characterize Italian Gothic. How very well the Venetian Gothic lends itself to our uses! And how very little use, comparatively speaking, we have made of it. One would not, it is true, recommend it for the residence of



Fig. 12. Tailor's Establishment.
East 44th Street, New York.

Hill & Stout, Architects.

a "trust magnate." Let Ephraim be joined to his big, big bow-wow idols of "colossal orders." Venetian Gothic is not, morally and psychologically, "putting up a front," though literally it so often is. And, in fact, the bulk of the recent domestic architecture of Manhattan is, strictly, the putting up of fronts. How very strange that the lessons and hints that Venice has bequeathed to us should have been so little heeded! The normal

"palazzo" of Venice was a street front, or rather a canal front—shall we say of fifty feet and three stories? Within even smaller dimensions than those the Venetian builders contrived to realize beautiful little dreams. Consider the motive, for example, of the little Palazzo Contarini, as worked out anew, but on virtually the same scale, by the late Mr. Russell, under the direction of his senior partner, the late James Renwick, twenty odd years ago, for the rectory of All Saints. One may say that the disciple adhered too closely to the example of his master, the Italian master who designed the prototype. For that "indifference to abutment" wherewith the late Leopold Eidlitz once playfully taxed his associate in the Albany Capitol, the late H. H. Richardson, is here painfully in evidence. One does not understand how those two arches of the basement avoid being squeezed out unless they borrow their abutments not only from the buttresses of the church on one side, which, indeed, look competent, but also from the edge of the brownstone house front on the other, which seems a frail and precarious reliance. The lobby of a much-frequented "pastoral residence" doubtless needs all the room it can get, much more than the basement of an ordinary residence. But, it is entirely manifest, the picturesque effect of the basement might not only have been retained, but enhanced, and the usefulness of it for ordinary domestic purposes have been enhanced also, if the arches had been contracted to that degree that they allowed the flanking of themselves by a visibly sufficient and satisfactory abutment. It is quite true that the actual arrangement is an illustration, and a criticism, of the parent style. It is the apparent structural weakness of Italian Gothic in general, and of Venetian domestic Gothic in particular, that, as it would have been shocking to a contemporaneous northern Gothic designer, forbids the modern student to commend it unreservedly as a model. But why not, as the German proverb has it, why not "throw out the dirty water without the baby," and keep what is valuable, while correcting what is

amiss? For surely nobody can deny that the picturesqueness of this front, in modest dimensions and in humble material, is better worth while than the pretentiousness of most of the house fronts of similar dimensions which he encounters in his walks abroad through the newer Manhattan.

This rectory is of 1887, not having been designed for some dozen years after the church, nor until the church was well under way. Of that same year was the front of the "See House," in Lafayette Place, a kind of business "Bishop's Palace" for the (Protestant Episcopal) diocese of New York, and by the same architects (Fig. 10). One does not, on the whole, find it so successful, partly because it is not so much of a "whole." It were not very unjust to say that the designer, having acquired a good motive for the basement and first floor, and worked it out very prettily, afterwards and upwards abandoned himself to his own devices, "and found no end, in wandering mazes lost." One cannot commend the front as a whole, for that same reason, that it isn't. Given the basement, a Venetian arcade at the top was imperatively, as the doctors say, "indicated," an arcade as rich as possible in terra cotta, and, moreover, an arcade which would not have interfered in the least with the practical fenestration as the actual structure gives it. Between these extremes, the two intermediate stories might have been as plain as you like, providing they were congruous with what was above and below. But, in fact, the upper story, instead of being highly enriched, is bald, and the two intermediate stories are incongruous not only with what is above and below, but with each other. Those curved pediments of the second story are quite irreconcilable with those filled pointed arches of the third. What remains admirable is simply that lower feature, comprising the basement, the "stoop," the entrance and the balcony. One would like to see the front razed down to that and the designer of it encouraged to do another superstructure in accordance with his beginnings. But it will not be disputed that the lower

stage, in itself, offers an admirable and suggestive feature for our own domestic architecture. It has that "little grain of the romance," which, according to Dean Swift, "is no ill ingredient to preserve and exalt the dignity of human nature," and, by consequence, of domestic architecture. One would like to see a whole block front of little, and even not so little, Venetian palaces of that inspiration.

It was some three years after the erection of this "See House" that the lamented sculptor, Olin L. Warner, determining to erect a modest house for himself on an eligible site fronting the Central Park, had the happy thought of making it expressive and individual. Without doubt his architects carried out that thought for him (Fig. 11). The front is most obviously the residence of an individual, moreover, of an artist, with the unmistakable studio of the upper stage. Not necessarily of a sculptor, unless the substitution of an east for the regular north light may be supposed to indicate that it is not that of a painter. It might have been designated as unquestionably a sculptor's studio, if visible provision had been made for lowering the huge models which are potentially part of a sculptor's output directly from the studio to the street, instead of painfully and precariously lugging them down stairs and around corners. A visible crane, protruding from the studio windows, would have had this effect. But, in that case, the front would almost necessarily have been gabled and would have suggested the architecture of "The Venice of the North," Amsterdam, namely, rather than that of the mistress of the Adriatic. For, in truth, it is only the horizontal arcade of the third story which carries a reminiscence of Venetian or even Italian. All but that, though quite unmistakably Gothic, is rather more French than Italian, and that would clearly have had to be sacrificed if a more distinctly expressive treatment had been adopted. The front would, all the same, be interesting and distinguished even on the strength of the lower stories. But one cannot regret the superaddition of this very

graceful and engaging crowning feature, though he also cannot help regretting the failure to accentuate and frame it by some more elaborated and emphatic cornice or parapet.

The latest addition to our short list of Venetian fronts is also by much the most conspicuous (Fig. 12). One cannot build opposite Delmonico's without having his work inspected and criticised. The designer of this shop front, house front, or house-and-shop front, has no special occasion to deprecate the criticism to which his work is exposed. It is perfectly true that the ogee arches of his principal story and of his crowning arcade are perfectly unstructural, mere holes, in fact, cut in the wall field. But so they very commonly are in Venice itself, where the ogee "arches" are often merely sawed out of successive courses of stone, with no pretence of being built. Whoever insists on structural logic had best not go to Venice for his inspiration. But Mr. Street, while pointing out this weakness of the Venetians on the structural side of architecture, does not fail also to point out that the fronts of the Venetian palaces always show a

clear architectural composition, laterally as well as vertically, and that, in this composition, even on a small scale, the center is sharply discriminated from the sides which are made emphatically to frame it. This primary requirement of a Venetian design, the front under notice fulfils better than any of its predecessors. A very grateful sense of solidity the solid and almost unbroken sides give the open and ornate front. Moreover, the detail is well studied and adapted from good examples. It is the coloring that chiefly interferes with one's appreciation, the red being so very red, and the yellow so hot a gamboge as to detract from the effect the front would have were it less vehemently pigmented. But, all the same, it is something to look at, and we ought to feel grateful to those who have given it to us to behold. And the effect of this little survey ought to be, one imagines, to direct the designers of church fronts, and still more of house fronts of limited dimensions, to the possibilities of a style which has been so little brought into use, of a mine which our architects have scarcely begun to work.

Montgomery Schuyler.



✓ The Architect in History

III.

The Architect During the Dark Ages—Part I.

The two preceding articles in this series, on the architects of Greece and Rome, have had a logical unity of race or of system, and this unity made a systematic survey comparatively easy with the help of numerous contemporary sources. But if the theme of the previous papers had remained obscure except to the initiated few, there is an even greater vagueness of current knowledge and an irritating scarcity of sources for the long period which connects the ancient and modern worlds and for which I shall use the current and convenient term "The Dark Ages."

It is true that both the beginning and end of this period are tipped with light: at its beginning by the fading radiance of the last Christian emperors of the West and of Theodoric the Goth, valiantly prolonging the devitalized culture of Rome; and at its end by the varicolored dawn of the strong new culture of European nations seeking out new forms of expression during the two hundred years preceding the Gothic efflorescence.

There could be no unity during this long period of some eight centuries (c. 350-1150), for it was characterized by continual flux and transformation; by the death of an old civilization and the attempt to pour new wine into old vessels; by a warring of races, creeds and ideals. On one side are abysses of public ignorance continually threatening to overwhelm the weakened reserve of spiritual life and inherited knowledge stored up in monastic treasure-houses; on the other lay the danger to progress and activity in the hieratic tendencies of a secluded monasticism feeding on the past and refusing to become the regenerating power that the nations needed as they reached out ignorantly, but strenuously, toward the light. All this is reflected in contemporary architects and their works.

Our interest in the architects of this age is therefore partly that of mere

curiosity seekers. We want to learn, if possible, how the architectural torch was kept alive, though burning low; how architecture was taught and practiced by the monasteries of the age of Charlemagne and later; who were the men who organized the schools of lay architecture of the eleventh century in Italy; whether the architects who built the Rhenish, French and English Romanesque churches were monks or laymen; and who were the men who taught the great masters of the early Gothic age to build their cathedrals.

Evidently, then, these questions must be answered by a chronological treatment instead of by the systematic method of the other papers. The scarcity and inaccessibility of documents that could help us to the answers has deterred from attempting it. It is not so much because the documents have been destroyed as because so few existed—a consequence of the decay of literature, of culture and of social organization. There were, for instance, few contracts between architects and patrons, because, as a rule, work was not done by contract and architects and masons were usually not free agents, but serfs, freedmen, tenants or members of some religious association or civil administration which directed their work for its own benefit.

The rather crude and empirical character of the work, the fact that the head builder himself worked with the men, made architectural drawings unnecessary; nor would they probably have been possible, considering the primitive character of the technical training of these men. That preliminary sketches were sometimes made is shown by the plan of the monastery of St. Gall (820-830), but this was the work of the literary, monastic, pseudo-architect, not of the professional man. Beside this, not a single architectural drawing of any sort of this age is known.

Then, another source of information, beside *contracts* and *drawings*, has been for other periods the *accounts* kept by the administrators of the buildings. But no such documents exist until the close of this age. The minute accounts so common in Gothic times seem to have been unknown to the monasteries and civil bureaux of this period.

We turn hopefully to the chronicles written for each great monastery by some of its monks, but their information is usually vague. Archives and inscriptions and general literature yield occasional items. But if these notes give a faint *lux in tenebris* it has been wrung from most unpromising materials.

LAST ROMAN ARCHITECTS.—It is to the rise of Christian art in the fourth century, after Constantine had made profession of Christianity, that we owe the last fitful gleam of Roman architectural vigor, which must be noticed as the introduction to the Dark Ages. The building of an entire new city, Constantinople, as capital of the empire; of innumerable churches at Rome, Jerusalem, Antioch, Alexandria, Carthage and throughout the African and eastern provinces, called for many more architects than the decaying profession could supply. Constantine himself was deeply concerned; issued decrees and letters urging on the work, ordering governors to supply building materials and labor and encouraging the bishops to build.

Brought face to face with the scarcity and growing incompetence of architects, Constantine sought a remedy in legislation, as we see in a rescript to the governor of Africa in 334, in which the emperor says: "Many architects are needed, but as there are only few, your sublimity is urged to encourage all youths of liberal education in your province who have reached the age of 18 to take up this study. In order that this profession may be attractive, we decree that they themselves and their parents be exempt from all charges to which they would otherwise be liable. We also decree that a competent salary be given to those who give instruction in this subject." Both these measures,

if really carried out, were important. The establishment of professorships of architecture, salaried by the state, was, I believe, a novelty. The exemption from taxes of students and their families was an extension of earlier privileges of the profession. That such exemptions were one of Constantine's main methods for encouraging moribund art, and were extended to all liberal professions and mechanical arts is shown by the following edict, issued three years later: "We decree that all the artists in the various branches of art enumerated below, living in the various cities [of the empire] shall be exempt from all public charges, in order that they may have the time to occupy themselves entirely with their art in perfect liberty, so as to become themselves more skillful and to be able to teach their sons." Among the classes thus exempted are architects, sculptors, painters, statuary makers, mosaicists, metal casters, gold and bronze workers, carpenters and cabinetmakers, plasterers, stonecutters, builders, glassmakers, brickmakers, plumbers, etc. Painters were even given free ateliers.

Unfortunately, we cannot but feel that this partial relief from overwhelming municipal burdens, involved in the free labor for the state to which the arts had for a century been subjected, came too late, especially as their hereditary condition was enforced. In the desire of the impoverished municipalities for economy, the architects grew increasingly reckless in destroying ancient monuments to use the materials for new ones, a wantonness against which the emperors legislated, but in vain, for it was exemplified conspicuously in such great works erected in their very honor as the Arch of Constantine, built from desecrated monuments of Trajan and Marcus Aurelius. Everywhere could be seen buildings unfinished for lack of funds, and others falling in ruin. So scandalous was the state of affairs that the emperor legislated against the erection of any new public buildings in a city where there remained any still unfinished.

Still, in one thing there was a tem-

porary apparent gain. The social condition and importance of the architects was tremendously improved. They were ennobled, raised to senatorial rank and given high positions at court. The definition of an architect in a law of Constantius and Constans, in 344, is interesting: "We desire to give encouragement in the study and teaching of their art to all mechanicians, geometriicians and architects, who make the plans and drawings of all the divisions of buildings, give the exact measurements and scale drawings, and oversee the work; as well as to all those who attend to the location, construction and management of aqueducts."

This term, "mechanicians" (*mechanici*), applied at this time to the theoretical and scientific architect and engineer of highest rank, appears in some interesting letters of Symmachus, the famous prefect of Rome (c. 380 A. D.) to the emperors Valentinian and Theodosius about the building of the new stone bridge at Rome, with its beautiful triumphal arch. These letters illustrate the high rank, authority and rivalry of two prominent architects who at different times had charge of the new bridge. They were Auxentius and Cyriades, both men of senatorial rank. Cyriades is entitled *vir clarissimus, comes et mechanicus*. The *clarissimi* were senatorial officials of a certain rank, more closely defined by the term "count." Cyriades was evidently Greek; so was Auxentius, especially if he is the same mentioned in a Greek inscription of Adana in Cilicia, where he built the great aqueduct and received the grateful thanks of the city. In his letters, Symmachus dilates on his troubles as presiding officer over several commissions to investigate the constructive flaws and extravagant expenditures in the work on the bridge laid to the charge of the architects.

It may have been this Cyriades who was placed in charge of building the new basilica of St. Paul-outside-the-walls in Rome in the form it retained until modern times. There is a unique document, a letter or rescript, sent in 386 A. D. to Sallust, the prefect of

Rome by the Emperors Valentinian, Theodosius and Arcadius. The original basilica built by Constantine was small and badly placed. The prefect had had a survey made and advised that the new basilica should be faced in the opposite direction, and that, to give room for the much larger new church, the old line of the Via Ostiensis, which ran between the church and the Tiber, should be changed. The emperors order the construction, going through the form of asking for the approval of the Senate, the people and also the Pope. They require that a plan and estimates be submitted to them before the building is begun, evidently because the funds were to come from the imperial treasury; and they also refer to the careful orientation of the new building by the architect. This is a sample of what must have been a large class of documents, as the large churches were mostly built out of the imperial funds.

Such an architect of senatorial rank appears on the reliefs of the great carved memorial column erected at about this time in Constantinople in honor of the Emperor Theodosius. Its designer is represented as a dignified man of middle age, with flowing hair and beard, and in long senatorial robes, carrying in his hands a model of the column and being presented to the emperor by the prefect of the city (see *Roman Architects*, April, 1909, p. 282).

At this time the final division of the Roman world into east and west is accomplished, and from this point forward I could point to a long-continued series of honored architects under the Byzantine emperors and the Mohammedan rulers in both east and west; but this is all beyond the sphere of these papers, so that I shall merely chronicle the exit of the architect in the disintegrating Roman provinces of the west.

The last western emperors continued to have court architects, who seem to have cumulated other functions—in the same way as court architects of the Gothic age were also "valets" or sergeants-at-arms." One of these, Lauricius, was chamberlain of the Emperor Honorius, who sent him, in 435, to



The Carpenter-BUILDER and His Workshop—
Glass-Painting, III. Century.

Ravenna to build an imperial palace. The pious chronicler records that he endangered his neck by using the funds to build a church—San Lorenzo in Caesarea—in place of a palace. The old habit, referred to by Trajan, of bringing in Greek talent to supplement the inadequate Italian native artists continued to the end; even Zeno, as late as 490, sent artists from Constantinople to build churches in south Italy.

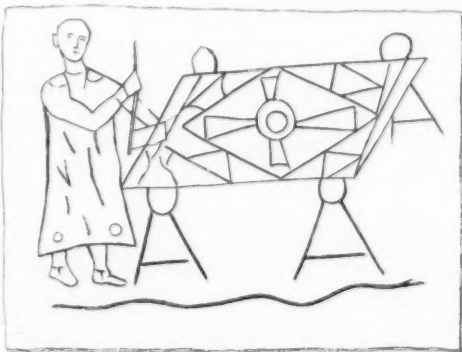
Still, notwithstanding honors and emoluments, the knowledge of architects had been growing constantly more meagre and their profession a glittering sham. Real constructive and scientific ability seems to have ended during the reign of Constantine; after that there was no monumental use of the dome or vault. The use of concrete went out, in consequence. Only the elementary forms of brick and stonework were employed, requiring no directing ability—a mere remnant of traditional craftsmanship on the part of bricklayers and stonemasons.

EXTINCTION OF THE GUILDS.—This leads us to glance at the miserable remnants of the building guilds, whose degradation becomes complete, so that the technical decadence in the rank and file corresponds exactly to that in the ranks of the sham court architects in gorgeous raiment. In my last article I showed how the corporations were harnessed

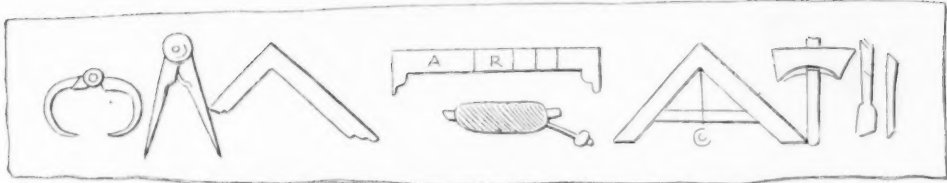
like slaves to the chariot of state. That even contemporaries recognized their pitiable condition is evident when the prefect of Rome, Symmachus, writes of them to the emperor: "Their ancient privileges were bought at a high price; it is by perpetual obedience that they have paid for their so-called immunities."

And yet it was after this that the last turn of the screws was given. The Emperor Valentinian, in 450, ordered that all workmen who had fled from their workshops should be brought back by force to their corporations with their children and possessions. A little later, in 475, the Emperor Majorian decrees: "In regard to the corporations, the ordinances of previous laws shall be maintained. To them shall be added the following provision: that the members of corporations that give their work by turns to the state according to the directions of the Curia, shall not be allowed to live outside the territory of their city."

Briefly, all artists and artisans must belong to their special guilds, must teach their occupation to their sons, must give their labor free to the public works of the state, and must live in one and the same place. They had become hereditary serfs. Free labor was dead. The amount required of them by the State depended on the exactions of the government officials. The compensation given by the State was nominal and largely in the form of grants, not to in-



Designer at His Drawing Board Planning Pavement or Dado.



TOOLS OF THE ARCHITECT-MASON FROM HIS TOMBSTONE.

dividuals, but to the corporations. It even descended to tips to the drivers delivering material! As the community at large went to ruin under the tides of the barbarian invasions of Huns, Vandals and Goths, the corporations were reduced to despair and penury.

REVIVAL UNDER THEODORIC THE GOTH.—This general crumbling of antique culture was for a moment arrested in spectacular fashion by that greatest of Romanized barbarian rulers, Theodoric the Goth, who, in the closing years of the fifth century, began his noble attempt to bring back peace and prosperity to the west. He was ably seconded by his Prime Minister, Cassiodorus. Among his many aims not the least was the revival of architecture. He seems to have found in the architect Aloysius his principal agent for the restoration of ancient monuments throughout the kingdom and the building of new ones. One of his letters to Aloysius is preserved. Another architect, John, was made inspector of public monuments in Rome, and Theodoric, in introducing him to the Roman Senate, reproves it for careless treatment of the precious buildings of the city. There are many proofs of his success in imitating and restoring old masterpieces. His tomb in Ravenna, designed probably by Aloysius, with its dome cut in a single slab of stone weighing about 700 tons, is a last echo of the imperial Roman mausoleums.

His conception—or, rather, Cassiodore's—of the education and duties of a royal architect is well expressed in the formula of instructions which the king himself is supposed to address to the architect who takes before him the oath of office as supervisor of the palaces of the Cæsars in Rome, an office that made him royal architect for the king-

dom. The king here tells him that his first duty is to keep in perfect preservation the superb ancient buildings of the imperial palaces and to see that all repairs and all new structures are executed in exactly the same style as the antique work. To succeed in this he must carefully study the best ancient authorities, such as *Euclid*, *Archimedes* and *Metrobius*. He will then be ready, when called upon, for any kind of work—whether to rebuild a city, found a fortress or erect a palace. Whenever a builder, sculptor, metal caster, mosaicist, or any other of the army of building artists do not know anything and turn to him, he will then be able to solve each difficulty. He must also show integrity in dispensing the royal funds placed at his disposal. In return, he is highly honored. In all official ceremonies he has the right to walk immediately behind the king, a golden staff in his hand, amid the homage of the crowd of courtiers.

We see here an echo of the conception of Vitruvius, modified by a decrease of technical knowledge, a refuge in mere literary learning, an increase in financial responsibility, by which the architects became the treasurers of the building funds as well as its superintendents. This had evidently been the rule also among the later Roman emperors.

As late as 687 this position of curator of the ancient Roman palaces was still held, as a sort of honorable sinecure, by a *vir illustris* named Plato, father of Pope John VII. So long were ancient customs in dying! Their care is supposed to be proved by the fact that Emperor Heraclius was crowned in 629 in the superb audience hall of the palace of Domitian and that the palace of Caligula long after served as a palace for the Popes.



THE TOMB OF THEODORIC AT RAVENNA.

Last use of type of Roman mausoleum. Dome of one block weighing about 700 tons.



AN EARLY CHRISTIAN SCULPTOR USING DRILLS.

THE DARK CENTURIES.—We have now reached the close of the sixth century. The barbarians are in full possession. Roman organization and culture are alike extinct. The Lombards rule in Italy, the Franks in Gaul, the Goths in Spain and Africa. We are face to face with entirely new conditions created mainly (1) by the advent of the northern races and their attitude toward architecture, and (2) by the organization of the fine arts under the direction of the monasteries.

One radical consequence was the total disappearance of the scientific and theoretical architect. Up to the present the main interest has centered about the few leading architects who set the pace for the profession; the rank and file of workmen remained in the background, a weapon ready to the leaders' hands, but without initiative or invention. We may even say that special classes of workmen, such as the *marmorarii* and *pavimentarii*, had arisen out of nothing in answer to the schemes of leading Roman architects for surface marble decoration and pavements. But henceforth there is to be a radical difference that will last up to the Renaissance. There are exceptions, it is true, and there remains a class of scholastic directors of buildings, who give the general scheme and the plan of decoration, but they are not really of the profession. It is from the ranks of the workmen themselves that are to emerge henceforth the bulk of architects, who will no longer look at workmen across a wide gulf, for they also are workmen with their hands.

At first the result was unfortunate, owing to the decadence among rank and file, and the *dilettantism* of those men, mostly ecclesiastics, who had the direction of art. Several hundred years of training were required, until the eleventh century, before members of the profession had again accumulated sufficient technical skill, general education and conceptive, independent power for the production of masterpieces. Still, there were degrees of difference between the crudeness of the Merovingian, Saxon and early Lombard structures which hardly fall into the humblest categories of art, and the later finished products of the Carolingian age which lacked neither originality nor ability.

What, then, was the *status* of the humble architects of this time (seventh to tenth century), and how were they treated by the new masters of the west? Were they mostly of Latin descent, or did the newcomers apply themselves to art readily? How were they organized, and who patronized them? Were they mostly laymen or monks?

The first and greatest disadvantage that architecture now had to contend with was that the northern tribes who in their native land had built nothing but wooden huts and had no monumental architecture of their own, with difficulty understood or patronized it; and that they also regarded artists and artisans as serfs and valued them according to the price they would bring their masters at auction. This is clear from the primitive codified laws of the Alemanni, Burgundi, Franks and others. Metal workers and carpen-

ters were valued at 40 or 50 solidi, ordinarily, and if no valuation was put on masons or bricklayers it is because they had none.

This explains the prevalence throughout northern and central Europe, up to the eleventh century, of wood construction, except where the tradition of Roman art remained somewhat in force, as in southern France and central and southern Italy, where the northern invaders hardly penetrated. The recovery

at Bobbio the monk who is charged with directing building operations in the ninth century is called not *master-mason*, but *master-carpenter*.

Perhaps the salvation of architecture at this crisis, in the seventh century, was the fact that Rome and Ravenna were not conquered by the Lombards when they overran nearly all the rest of the peninsula. These cities preserved their ancient guilds of artists and artisans, which gained continually in importance,



INTERIOR OF SANTA SABINA, ROME.

Artistic use of classical materials, and good decorative effects in early V. Century.

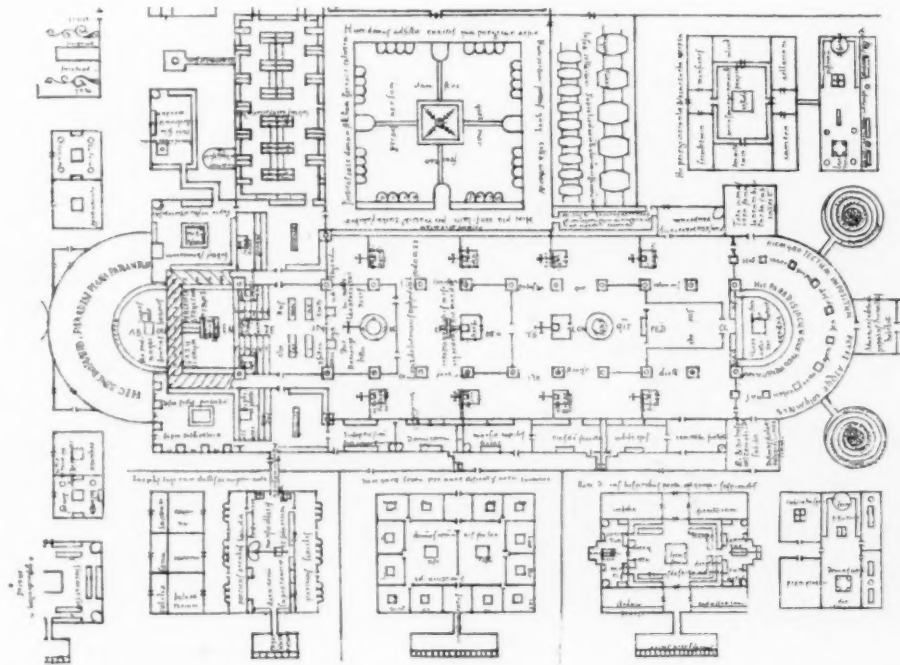
of the ground lost to monumental architecture in this way was slow. The carpenter, consequently, attained to an unexampled importance in the building business. Scandinavians, Saxons, Scots, Germans, Franks, Lombards, even, adapted wood to all classes of buildings. The co-existence of this wooden architecture in central Europe with the styles in stone and brick, led to the creation of the half-timbered style, which has ever since survived. So it is not surprising to see that in the north-Italian monas-

including nearly the entire population. Though they had been degraded to practical serfdom by the last despotic emperors, they gradually awoke to comparative freedom and autonomy under the mild dominion of the papacy. Rome, and perhaps Ravenna, also, furnished builders to France, England and Germany. Their guilds handed on to the Middle Ages the idea and the organization of labor unions.

COMMACHINE MASTERS AND LOMBARD BUILDING LAWS.—As an offshoot in the

Lombard dominions of these guilds of Rome and Ravenna, I consider the body of master builders called *Commachine Masters*, who flourished in the seventh and eighth centuries. These artists have attained to great fame in recent times. They have been lauded as the sole link between the art of Rome and that of the Middle Ages; as the organizers of the guild system from which all other guilds throughout Europe were derived; as the direct ancestors of the

Among the laws issued by the Lombard Kings Rotari (643) and Liutprand (713), are a number of sections relating to these "Commachine masters," which together form the earliest mediæval code of building laws. Evidently the name *Commachine* was merely a designation of the head builders in the Lombard dominions. This code regulated prices very carefully, and was more specific in this way than Roman law. It also fixed responsibility for accidents and defined



FACSIMILE OF PART OF THE PLAN OF ST. GALL MONASTERY.
FROM THE JOURNAL OF THE ARCHÆOLOGICAL INSTITUTE, VOL. X, P. 50.

PROPOSED PLAN OF MONASTERY OF ST. GALL. EARLIEST MEDIAEVAL ARCHITECTURAL DRAWING.

Gothic cathedral builders. A ponderous work in three volumes by Merzario, totally lacking in criticism, has been accepted as pure gold, and its conclusions echoed by Leader Scott and more influential writers, until these men, usually supposed to have had their headquarters at Como, loom up very large in architectural history. I shall expect to prove elsewhere that they had absolutely no connection with Como; but that is "another story."

the relations between clients and builders. Work by day labor and by contract are both recognized. The Commachine contractor is the "boss" of all the men—stone and brick masons, stonecutters, plasterers, carpenters, painters, plumbers. His contract comprises all their work, and he is responsible for it. When work was done by the day, and probably also when it was done by contract, the owner not only paid a cash salary or price, but furnished food in certain spe-

cified quantities for each man—of grain, wine, bacon, vegetables, salt. Here are specimen paragraphs of these laws:

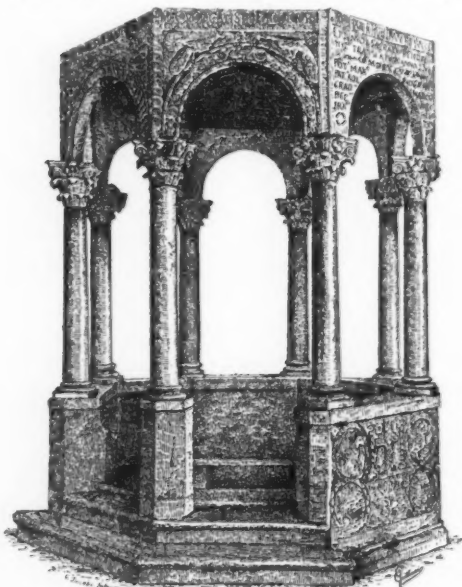
"Whenever a Commacine master shall undertake a contract to restore or build, with his fellow workmen, any house, and it should happen that in connection with the work on this house any person should be killed by the fall of wood or stone, the owner of the house shall not be held responsible, but the Commacine master and his fellow workmen shall settle for the manslaughter or damage; because, as he has assumed the work by

oning, and was worth not far from \$10. It is interesting that the rates of payment specified by the laws should be graded according to the distance the men had to work from the ground. This was because they were paid not by time, but by the amount of work done. For instance, in building a wall, 225 square feet were to be put up for one *solidus*, but this was the rate for the first five feet above the ground level. Then, as soon as scaffolding was erected, only 180 feet was required per *solidus*. For each change of scaffold there was an addition of 20 per cent. to the price. This was intended to cover the extra time required for the carrying up of stone, brick, mortar, etc., to this height. The scaffolding was changed every five feet.

There are quite detailed instructions and rates for tiling, plastering, framing, marble decoration, columns, arches, ovens, wells, and in every case prices are fixed according to measurement. This was comparatively easy in so simple a condition of the arts as then existed, with practically no decoration. The whole system certainly savors very strongly of overpaternalism. Evidently the Lombard kings, in return for monopoly, imitated the Byzantine rulers in keeping a tight hold on prices.

Notwithstanding the scepticism of some critics, I am inclined to credit these Commacine masters with being organized substantially in the form of guilds. They had the three grades of masters, companions or journeymen, and disciples or apprentices. The masters were often men of substance, like Natalis, who owned a house at Lucca in 805. While some of the names are indicative of native Italian blood, others are evidently of Lombard origin.

There is a curious clause in the Lombard laws which, like so much else, merely echoes late Roman legislation. It forbids artists and artisans, as well as other persons, to leave their place of fixed residence, unless provided with proper permission and passport. But that the master architects and decorators did travel is shown by the still existing works of the Commacine master Ursus



CIVIDALE, BAPTISTRY.

Work of Lombard Commacine Masters, perhaps Ursus and his associates. VIII. Century.

contract for his own gain, it is only right that he should be responsible for the damages."

The clause about wages and supplies in kind specifies that "the master workman shall receive with each tremis [of money] the following supplies in kind: three bushels of cereals, ten pounds of bacon, one urn of wine, four sextarii of vegetables, one sextarius of salt; and this shall be reckoned as their wages." The value of the tremis was something over \$3. There were three *tremissi* in each *solidus*, which was the unit of reck-

and his companions, Joventinus and Jo-
vianus, who appear in the most distant
parts of the Lombard dominions, and
even beyond them, at Verona in the
northwest, Cividale (Friuli) in the
northeast and Spoleto in the center of
Italy. A band of artists was even sent
by King Agilulf to the Khan of the
Avars!

MONASTIC ARCHITECTS.—It is, how-
ever, only in Italy that in the seventh
and eighth centuries we find traces of
free operatives, bound together by the
ties of their craft; and, with the in-
creasing importance of the monaster-
ies in the eighth and ninth centuries,
artists became more and more subject
to monastic domination.

Even public art had been passing
largely into the directing hands of the
lay clergy. As early as the fourth cen-
tury, Pope Damasus had placed a cleric,
the "levite" Mercurius, in charge of the
buildings of the church. Under Pope
Gregory the Great the architect superin-
tendent of monuments and aqueducts
was the sub-deacon Sabinus, who re-
ceived his instructions not from the By-
zantine officials who were supposed to
represent civil authority, but from the
Pope. It was also Gregory who asked
the authorities of Naples to arrest and
send back to Rome a member of a guild
who had fled, showing that even in c.
600 the Popes tried to enforce the sub-
jection of the corporations.

ART IN THE EARLIEST MONASTERIES.
—The real founder of Western monas-
ticism, St. Benedict, provided in his
monastic laws for the presence and ac-
tivity of artists. "If there are artists in
a monastery let them exercise their art
in all humility and reverence, with the
abbot's permission. But should any of
them be puffed up on account of excel-
lence in his art, as if he were conferring
some favor on the monastery, let him be
forbidden to exercise it unless he be
made by the abbot to humble himself."

Beside sheltering and developing ar-
tists among its members the monasteries
were patrons of lay artists. For instance,
when the Roman Church was evangel-
izing the Anglo-Saxons in the VII. cen-
tury, the church leaders introduced into

Great Britain the stone architecture of
Italy and Roman Gaul to replace the
rude native wooden architecture. The
two most influential English bishops of
the age, Benedict Biscop and Wilfred of
York, brought over architects and stone
masons even from as far as Rome to
build the large churches and monasteries
of Wearmouth, Yarrow, Hexham, Ri-
pon, Canterbury, &c. These builders
traveled about England for years with
Wilfred on his building operations, and
Biscop's successor, Ceolfrid, even sent
some of them or their pupils to Nathan,
King of the Picts, to build stone
churches "after the Roman manner."

With the lapse or abeyance of both
civil power and municipal organization,
the great building operations of these
centuries were those carried on either by
the episcopacy or by the monastic or-
ders. The bishops, residing in the cities,
employed for the most part the artisans
of the guilds, who still lived, as in the
old days, grouped together according to
occupations, each occupying a street or
quarter. But, as the Carolingian age
approached it was the monastic orders
that took the leadership in all artistic
work. The monastic leaders were in
charge of the conversion of heathen na-
tions, and, consequently, with the erec-
tion of new churches and monasteries,
and even cities in new regions where
there were no guilds, and where the ar-
tistic torch had never been carried, Ger-
many, Belgium, the Danubian lands,
Great Britain were evangelized and built
up anew. The abbots and evangelists
became greater promoters of architec-
ture even than the bishops. In England,
especially, the monastic organization
was applied even to the cathedral
churches, and this peculiarity character-
ized the English clergy throughout the
Middle Ages.

CARLOVINGIAN ARCHITECTS.—The ap-
proach of the Carolingian age
(eighth century) saw, especially in the
north, a transformation of monastic life
which had great influence on architec-
ture and the architectural profession.
The monasteries increased in size to
such an extent as often to become minia-
ture states, self-supporting organisms.

They owned immense estates and became feudal potentates. Each of the larger establishments was an art centre. How it was organized I shall try to describe, picking here and there examples from which some general conditions may be deduced.

In 782, Benedict, a reformer of the order founded by his namesake, rebuilt on a large scale the monastery, at Aniane, in France, the seat of his reform, and established there a school of architects which was drawn upon by the archbishop of Lyons, the bishop of Orleans and other prelates, for the reconstruction of monasteries. Their artistic influence was increased by the fact that the abbot of Aniane was given jurisdiction over all the monasteries of the large province of Aquitania.

In Germany, at about the same time, a school of art, even more permanent and influential was established at the monastery of Fulda. All its abbots during and after the time of Charlemagne seem to have been architects or builders. The monk Ratger was famous as an architect in the monastery before becoming its abbot, and he brought the school into close relations both with the practical imperial school at Aix-la-Chapelle, by sending the monk Bruno to its leader, Eginhard; and also with the theoretical school at Tours, by sending the monks Rhaban Maurus and Hatto to study with its leader, the famous Alcuin.

Some idea of the mode of organizing the building business in a great Carolingian monastery can be gathered from a document of c. 835 A. D., the report of Abbot Wala on the reorganization of the monastery of Bobbio in north Italy. As Wala came from Corbie, another large art centre, where he had been abbot, we may conclude that the methods he enforced were common to the large institutions of France and Germany. They were applied to all monasteries subject to Bobbio. The care of the buildings and of all villages and outside business was in the hands of the Prior, who was next in authority to the Abbot; but it was the First Chamberlain who had charge of operatives and workshops supplying wearing apparel; the Chamber-

lain of the Abbot who provided and oversaw the operatives of the industrial arts; and the Assistant Prior who had charge of all the other work and workmen outside of the various workshops. The practical head of the building department was called the Master Carpenter, who provided all the masters in both wood and stone construction as well as the artists belonging to special departments. This master builder was not only a full monk but a monastic official. He apparently held the place of clerk of the works, and was the practical supervisor under the general superintendence of the Prior. He corresponds to the *operarius* and *maître de l'oeuvre* combined, of the later Middle Ages.

In Corbie itself we find, according to the statutes of 823 that there must reside within the monastery at least 12 *matricularii*, or full monks, and 30 *laici* or lay-brothers, of whom 4 should be carpenters and 4 masons. A little later, in 851, Corbie, in Germany, opened its walls to receive and educate a new class of free-born laymen called *conversi* from whom in the future the majority of monastic artists were to come.

CLASSES OF MONASTIC ARTISTS.—In the ninth century we already find the monasteries in possession of quite an elaborately organized hierarchy of artists:

(1) The *monks* who themselves practiced architecture either manually or only as designers and directors of the work.

(2) The *lay-brothers* or *conversi*, who had more freedom than the full monks; who could be stationed beyond the monastic walls, could give up nearly their entire time to manual labor or to the study, teaching and practical directing of the arts, and could be loaned by the monastery to another monastery, to a bishop or city or feudal noble.

(3) The *famuli* or servants of the monastery, often artists of great skill and long training, living and practicing within the monastic walls and its absolute property, whom the abbot could send out to study or practice their art.

(4) The *lay-workmen*, living outside the monastery, either in villages at its

gates or on its lands, and bound to it by ties more or less stringent.

To begin with the last of these categories, because it is the least well-known and the most peculiar, I will cite a document which illustrates the long-continued ownership by monasteries of large bodies of trained artists, and, also, the hereditary nature, even then, of the artists' training. It is an act of donation by which King Liutprand (713-44) gave to the monastery of S. Pietro in Coelo Aureo at Pavia certain lands and their inhabitants, a concession renewed by the later Carolingian and Germanic sovereigns for about *three centuries*, until 1033. We read in this last charter: "To the above monastery we do concede and give * * * also all the carpenters owned by the holy institution since the time of our predecessor, King Liutprand, in the valley called Antelamo, as well as those in Besozolo, with their sons and their daughters and all their relatives, to serve it at the proper time, they and their posterity without restriction in perpetuity." This is an example of bonded labor very common in the Carolingian age, but which grew rarer after 1000.

Before the close of the XI. century most of the artisans were reaching the status of free labor: we know the date of this emancipation for those of Pisa who in 1081 were freed even from the obligation to contribute free labor for the building of royal and feudal palaces. It was then, probably, that the builders of Antelamo were freed from serfage, and leaving their valley, carried their skill through Northern Italy. They seem to have settled numerous in Genoa, for the city ordinances of the XII. century provide that in the case of all disputes as to party walls and other matters relating to houses the builders called Antelami should be called in to decide.

Perhaps the last illustrious scion of this long line of builders of the Antelamo valley was Benedetto Antelami, one of the greatest of Italian architects and sculptors in the XII. century, when artistry had become fully freed of its fetters.

Such builders as the Antelami just

mentioned lived at a distance from the monastery. This was natural where, as in this case, the monastery itself was located in a large city. But the majority were placed in the country, and it was at their gates that there grew up one or more villages inhabited by its dependents, serfs or freeholders or employees of various classes—such as soldiers. We can study this arrangement, for instance, in the great Carolingian monastery of Centula. Here we find the workmen living in cottages, each occupation being grouped in a separate street or quarter as in the cities, in which they were modeled. The exact relation of these workmen to the monastery varied. They received very often its protection in the form of a *charta fraternitatis*, and free land and crops or free rent in return for free service both at home and abroad whenever required, or sometimes in stated amounts. The movement by which the artisan passed gradually from serfage to a species of free tenancy can be studied between c. 900 and 1200 throughout Europe. An interesting chronicle of St. Edmunds Abbey speaks of the famous architect and artist of the monastery, the Sacrist-Monk Hervey as far superior in skill as a constructor to the tenant-masons (*libere-tenentes*) of the monastery, "who were like rivulets of which he was the source."

IMPERIAL SCHOOL OF CHARLEMAGNE. —We will now turn to the lay patronage of architecture. Owing to Charlemagne's extraordinary interest in art, the universality of his dominion and his efforts at extending civilization, architects gained new dignity and architecture made considerable progress during his reign. Regions in the north of Europe which had never seen a permanent work of architecture were built up. A central imperial school of art was part of the emperor's effort at centralization. His chief Minister of Education, Alcuin, when he speaks of mechanics as one of the seven liberal arts and defines it as "the first skilfulness in the art of working in metals and stones," certainly enthrones architecture in a place from which it had been expelled at the death of King Theodoric. Once more the

head of the state had official court architects after the fashion of the Roman and Byzantine emperors.

Public works on a considerable scale were once more undertaken, not only in the form of monasteries, churches and palaces, but in the more modest field of hospitals, fortresses, bridges, and the numberless new towns and royal courts (*curtes*) and villas (*villae*), little feudal establishments under imperial officials. In this activity the central fact was certainly the founding of the royal chapel and palace at Aix-la-Chapelle. A contemporary says of Charlemagne that when he planned the church "he called from all the lands of the west masters and workmen skilled in all the arts, and set at their head an abbot, who was the most skillful of them all [the King] being unaware of his tricky character." The writer may have been an enemy of Abbot Ansegis of St. Wandrille (Fontanella), who seems to be the monk in question. The merit of the unique system of construction of the church at Aix-la-Chapelle has been attributed to Charlemagne's famous secretary Eginhard or Einhard, but it may belong to the architect who had charge of its completion, Odo of Metz, who was honored by an inscription in the church itself. The artists who were called to Aix were trained by both monastic and lay masters. One of Eginhard's letters tells of a young architect from Reims named Gerlaic, who seems to have succeeded later in becoming the head of the school.

The permanent school thus formed at Aix and kept busy by numerous works, was directed by the court architects called *palatini magistri*. The way by which Charlemagne facilitated their activity is shown in his legislation. In every province the counts, dukes and other civil officials as well as the bishops and abbots were called upon to provide materials and laborers for the buildings ordered by the King, were made responsible for the completion and repair of all public structures within their jurisdiction, and were informed what proportion of the public funds should be devoted to this purpose.

One of the interesting details noted by

Charlemagne's contemporaries was his care for the maintenance and comfort of the artists gathered together at Aix. All the palace officials were ordered to attend to their needs and supply them with whatever was required for their work. Those who came from a distance were put in charge of Liutfrid, major-domo of the palace, who furnished them not only with food, clothing and lodging, but with all necessary implements. Their salaries were paid them by Flaviacus, treasurer for all the royal constructions at Aix. The special supervision of the works was in the hands of the royal librarian Gerward, as superintendent of builders, perhaps general clerk of the works.

But the general director of the royal constructions at Aix and elsewhere was Charlemagne's private secretary Eginhard—a most interesting personality. He orders bricks from the factories; corresponds with architects and other artists; decides as to plans and men. While I am not as sure as some critics that Eginhard was a practical architect, he certainly had a theoretical knowledge and was a diligent student of Vitruvius. He writes about Vitruvian proportions to Vussin, a pupil of Rhaban Maurus, and demonstrates his points by referring to a model constructed by Eigil of Fulda to illustrate the text of Vitruvius!

The literary, if not the technical revival of Vitruvius in transalpine lands probably originated at the school of Tours, founded and directed by Charlemagne's Minister of Education Alcuin. It was to Tours that both the Royal School of Aix and the monastic school of Fulda sent, for a course of study, men such as Rhaban Maurus and Hatto. No wonder that Carolingian architecture, set upon a more scientific base, rises, c. 800 A. D. far above the level of the two previous centuries! Even as late as 1100 we find a monk at Monte Cassino making a compendium of Vitruvius for the study of the local school.

MONASTERY OF ST. GALL AND ITS PLAN.—Next to the cathedral at Aix the most interesting Carolingian building for us is one that, while it has itself disappeared, has left as a record the earliest

known architectural ground-plan, a sketch which stands quite alone, for there is a gap of nearly four centuries between it (820-30 A. D.) and the next earliest medieval plan or sketch. This building is the monastery of St. Gall in Switzerland, which became one of the greatest centers of Carolingian art and culture and housed many prominent architects and artists. When, toward 820 Abbot Gozpert of St. Gall planned to recon-

most famous in the west; so the Abbot of St. Gall turned to the greatest authority of his time, familiar with what had been done elsewhere, the head of the royal architectural school at Aix.

In reply a project was drawn up, apparently by the Architect Gerungus and sent to the abbot with an explanatory letter.

It is this drawing and this letter that are still preserved in the archives of St.



S. LORENZO, ROME. ARCHITRAVE OF REAR BASILICA, SHOWING INARTISTIC USE OF OLD MATERIALS BY WORKMEN OF VI. CENTURY.

struct his monastery on a large scale, the scheme, involving the creation of an entire little world such as was then being also carried into effect in a few other great establishments, required consultation with the highest authorities. In the same way that over a century later the architect-monk who was to rebuild the monastery of Farfa near Rome in a way that placed it above every other in Italy, traveled as far as Cluny in Burgundy in order to model himself on that monastery, which was then the largest and

Gall. The plan is on two pieces of parchment measuring $3\frac{1}{2} \times 2\frac{1}{2}$ feet, and not only presents in outline the entire group of proposed monastic buildings, including the church, but is covered with minute notes, dotted over each section of the plan, which define the character and use of the smallest section and part of the scheme, even to the kinds of plants to be grown in the garden of simples of the physician in charge of the hospital! It is a unique guide through the labyrinthine intricacies of one of the larger

Carlovingian monasteries, showing how they managed to be self-sufficient physically, artistically, intellectually and religiously.

What particularly interests us now in this plan is that there are accommodations provided not merely for the monks, but for the *famuli* (serfs) and other classes of artists and artisans. They were provided with workshops grouped symmetrically around an open court or cloister, and each art or manufacture had its special room designated by name on the plan. We have already seen how these men were managed at Bobbio and Corbie.

The proposed monastery of St. Gall was at once built under the supervision of the monks of Fulda, Isenric and Winihard, with some help from the famous Ratger up to the time of his death in Fulda. When the main portions had been completed, some 20 or 30 years later (850) and the point was reached of building the abbot's palace, the art school of Aix was again appealed to, as is shown by the following contemporary description of it:

"This splendid structure with its marble columns was built from the foundations by Abbot Grimvald. Decorated and consecrated in the long, happy reign of King Louis. The structure itself is the work of the Palatine architects, while its decoration is by the painters sent from the famous island of Reichenau."

At the close of the IX. century this imperial school seems to have died out.

IMPERIAL VILLAS.—A minor, but interesting field for artistic labor at this time were the imperial and royal establishments called *curtes* or courts, the special residences of the *coterie* of official life in different regions of the empire. These *curtes*, like the monasteries, were self-sufficient microcosms, and according to imperial legislation were to include on their permanent staff all artisans necessary to the creation and preservation of the establishment. The imperial officers had, therefore, bodies of builders who stood in even more absolute dependence than the lay-artisans attached to the monasteries. The curious thoroughness of the imperial organization in everything connected with building is illustrated by two kinds of documents: one referring to a complete census of all public and private buildings and their contents and value, rentals and state of repair throughout the empire; the other specifying exactly how the restoration or construction and decoration of buildings should be carried on.

But the entire Carlovingian pseudo-culture due to artificial stimulation, collapsed before the end of the ninth century, and for over a century very little of interest happened in the field of architecture throughout Europe. Architects became mere untrained and mechanical workmen and their ecclesiastical directors ignorant and dull.

With the eleventh century, however, begin the later Middle Ages, and, in architecture, the Romanesque style.

A. L. Frothingham.

NOTES & COMMENTS

"Farnam" and "Durfee"

Baltimore, May 26, 1909.

To the Editor of the Architectural Record:

As it was my good fortune to spend two years of my life in the north entry of Farnam Hall at Yale, I cannot pass the curious mistake made in your June number with reference to that building. The descriptions of Farnam and Durfee Halls on pages 406-7-8 are reversed, and both pictures and description of Farnam should be referred to Durfee and vice versa.

Yours very truly,

B. C. S.

Our correspondent is of course in the right. The writer of the article on "Russell Sturgis' Architecture" in our June number derived his information, which now appears to have been misinformation, on this head from the volume of 1876 of "The New York Sketch Book of Architecture." In this both buildings were illustrated by heliotype prints, and were named as they were named in our article, that is to say, the brownstone building "Farnam" and the brick building "Durfee." Any Yale man would have been able to correct the error, but there was nothing to indicate to any investigator who had not that advantage that an error had been committed in a publication contemporary with the buildings, which presumably had been sanctioned and supervised by the architect.

COMPETITION FOR BRIDGES

The Board of Park Commissioners of the city of Minneapolis, Minnesota, being about to connect by waterways the lakes of its park system, is desirous of securing designs, detailed plans, specifications and estimates for several bridges which shall be of such design as will suit the surroundings. For the purpose of obtaining such designs and plans from expert bridge engineers and architects, the board offers \$1,500 in three prizes, as follows: First prize, \$800; second prize, \$500; third prize, \$200.

It is hoped that the opportunity afforded for monumental work will, even more than the prizes offered, induce the best bridge architects and engineers of the country to

enter into this competition. Prospective competitors can secure full information by addressing the Board of Park Commissioners, Minneapolis, Minn. The conditions of the competition will be based on the competition code of the American Institution of Architects. Designs and plans will be received by the board until Sept. 1, 1909, at 5 P. M. The bridges are to be of concrete, stone or a combination of both.

THE HOUSE AND THE IMAGINATION

In their efforts to give their readers "practical" articles on house building some of the more popular outdoor magazines have, for some time past, been publishing costs both estimated from unexecuted designs and actual from executed work. Many of these articles have proved excellent "business" for their respective publications, leaving absolutely nothing to be desired for the highly interested and credulous reader unfamiliar with the vital facts of the case. The value of such a performance is, of course, in proportion to its influence to stimulate the imagination. Here we have the very complex operations of architectural design and building construction made so easy and inexpensive that it really makes one feel sinful to have postponed so long building that charming house in the country. These good people have so dramatized the situation, producing, of course, always the happy ending (one can see now in the mind's eye the imported limousine car with chauffeur and liveried footman awaiting my lady's pleasure at the gate of the country house which cost only three thousand dollars) that their readers have been persuaded into the habit of taking for granted certain statements and accepting certain conventions, producing both an illusion and a delusion. The impression is an illusion because these articles with their photographic illustrations, plans and other drawings are not what they appear to be. They are pictures for the imagination not faithful means of conveying the vital facts in a way entirely comprehensible to those for whom they are intended. The impression is a delusion because the houses depicted purport to be more and better than

they are, the illustrations being so contrived as to exaggerate the advantages to which it is intended to attract favorable notice disguising anything which does not aid in producing the desired impression.

THE ONLY WAY

A most striking case of play on the imagination has just appeared in one of the journals above alluded to. The proposition is building a house within a distance of sixty miles of New York City for a guaranteed cost. The design which is shown by plans, elevations and a perspective is described in an article of some length, though hardly of sufficient length to bring out those matters of building construction on which it is most important for the prospective owner to have expert advice and supervision. Who is to exercise supervision over the design it does not appear, and the nature of the design does not suggest that any would be necessary.

Suffice it that a reputable building firm gives its guarantee to build the house depicted for a sum which is published. That is the proposition in a nutshell. The goods are shown, the price specified and guaranteed. The decision rests with the would-be owner. If he be unacquainted with building matters and impressionable, the bargain will suit him to a tee, providing, of course, the pictures and drawings appeal to him as attractive. He will sign a contract, feeling entirely satisfied with his transaction until he sees how his imaginary house looks when translated into stone and wood. Then he begins to reflect, bethinks him of specifications. Alas! There are none. He realizes that his guarantee does not and cannot protect him. He is at the mercy of the builder whose restrictions, it is found, are few and entirely convenient for his peace of mind. The owner accepts the inevitable, capitulates and reviles builders and building in general, not for a moment taking any portion of the blame on his own shoulders, where it really belongs. In the vernacular, he has been persuaded to try to "beat the game."

Mr. Owner: You cannot "beat the building game;" it requires the co-operation of owner, architect and builder to produce the successful house. The architect is master of the situation by virtue of the owner's faith in his professional ability and integrity, and knows what is required and how to obtain the desired results. The builder understands the architect's methods of

working and welcomes his honest direction, being assured that he will receive absolute fair play. The owner is assured of getting what he wants at the most reasonable price. He pays for what he gets and gets what he pays for; there is no shorter and cheaper way.

THE AUTOMOBILE AND HOUSE PLANNING

Attention was called in these columns some months ago to the probable effect that the more general use of automobiles would have upon the value of certain building sites in rural communities. It was pointed out that the superior tractive power of the gasoline engine over that of the horse would settle in a great many cases in the suburbs and country the question as to whether or no the otherwise superb site for a house is too steep for convenient access.

There has been noticeable in the past in the gigantic improvements of the land companies a decided preference for flat or nearly flat ground. Such ground is, of course, the easiest and least expensive kind of land, other surrounding conditions being equal, to lay out in streets in the gridiron form and otherwise improve with the conveniences which go with a building site today. It is, moreover, on this sort of a tract that the building of the ordinary stock house on its 50x100 lot is most profitably handled for the benefit of the speculating company.

It is when the site becomes irregular and hilly that the initial expenses of plotting and laying down improvements become too costly to enable the making of the huge profits which attract the suburban land speculator. Moreover, the land cannot so readily be sold in the ordinary way to the class of buyers that make possible these huge profits. The class of people who must and will be attracted by the picturesque site picturesquely developed is not the class that buys in haste and regrets at leisure. On the contrary, this class of people is distinguished by vastly more common sense which is merely one of the manifestations of its general culture and its ability to see clearly and appreciate what it sees.

But to return to the purpose of this note, there is another influence which the automobile will continue, more and more, to exercise on building, and that influence goes beyond the selection of the site to the planning of the house itself. The wider use of automobiles, especially in suburbs and country, has necessitated the serious consid-

eration of safe, economical and convenient housing for the cars, especially for the owner of moderate means. This has been a rather difficult matter with the use of the prevailing forms of combustible construction, but the use of the recently perfected systems of hollow tile construction and the wider use of reinforced concrete has greatly simplified automobile housing and introduced new factors of interest into the problem for the architect and the owner. It is now entirely feasible to design the auto garage as part and parcel of the house of fireproof construction, and it is especially the picturesque site on the hillside which offers the best opportunities for problems of this kind to exercise the designer's ingenuity.

THE END OF THE FINE ARTS COUNCIL?

The encouraging progress made some months ago towards recognition of the fine arts by the national government received a sudden setback in President Taft's action concerning the Fine Arts council. This body, which Mr. Roosevelt created by executive order, together with several similar bodies, such as the Commissions on Homes and Country Life, was abolished by executive order on May 25th.

It is too early to say that the President is not as sympathetic towards American aesthetic interests as was his predecessor. The abolition of the Fine Arts Council may simply be in line with the legal policy of the administration. It may be recalled that certain opponents of Mr. Roosevelt's contended at the time when the council was created that the President's action was illegal. With this view, however, it is difficult to agree as the aesthetic body created by the order was simply advisory in its function, possessing no power, in any way, to interfere with the conduct of business involving an existing law. In such cases the administration officials having no discretion to exercise could not avail themselves of the advice of a body such as the Fine Arts Council; they must act as Congress directs. There may, of course, be other legal aspects to the matter which only a most thorough consideration of all the facts would reveal. We hope that we may be correct in surmising that the President's action is not directed against the fundamental principles involved in the creation of the body which he has seen fit to abolish. We trust that he may be better advised than the bold facts of the case show and that he may have it in mind to promote

the cause of aesthetic propriety to which his predecessor gave his ardent support. It would be regrettable to know that the step which he has taken is simply one of sacrifice to gain the support of certain interests for other pressing legislation.

FRANCE IS GRATEFUL

The French journals just received here comment in glowing terms upon the ceremonies attending the recent transfer of l'Enfant's remains to

the National Cemetery at Arlington, at which President Taft, Ambassador Jusserand and other dignitaries were present. They look upon that graceful act of the American nation as a great mark of friendship for France and an added tie between the two countries.

La Construction Moderne, the leading architectural journal of that country, says editorially:

" * * * L'Enfant played a most important role in the establishment of Washington as the young nation's capital. To him is due its beautiful plan and the sightly locations of its early buildings. But later on, there, as elsewhere, the artistic and harmonious scheme was abandoned and the state buildings were located at haphazard, as best suited the needs of the moment or private interests or greed. Then in 1896 Architect Fitzpatrick of that city inaugurated a vigorous campaign to persuade the nation that it was time to revive the artistic spirit and to revert to the original plan of l'Enfant. The idea was well received and, as we noted at the time, the President appointing an Art Commission to care for the systematic grouping of buildings and the control of parks and improvements. There has been a decided Renaissance not only in that city, but in the entire country in the direction of the City Beautiful.

"In France few of us remember that l'Enfant rendered such signal artistic services to the young republic after having fought its battles beside our Lafayette under the orders of Washington, the great general and President, who has been the model of all succeeding Presidents in every republic. The Americans, it would appear, know better than we how to preserve and honor the souvenirs of the past. They possess in a high degree those practical qualities so absolutely indispensable for national progress but, we note, they possess equally the higher idealism and sentiment that make them grateful to all who have helped them in their adolescence,

a beautiful quality. Since it is France and a Frenchman that were honored in this recent touching ceremony it is but meet and just that we do not let the occasion pass without showing our appreciation and extending to them the hand of fellowship and good will. * * *

THE CARNEGIE LIBRARIES IN NEW YORK

The completed libraries built in New York City on city land upon the Carnegie foundation appear in the City Record of August 27, 1908. There are a great many of them, so many of them, in fact, that all New Yorkers, even those who may have failed to avail themselves of Mr. Carnegie's philanthropy by going within, have become familiar with the outward aspects of the Carnegie Libraries. Whatever may be said of the propriety of the architectural garb in which their architects have clothed the fronts of these buildings, one cannot deny that they exercise a distinct influence on the public taste and make for a decided improvement of popular notions on architecture. In the issue of March, 1905, of the Architectural Record the author of a note on the subject of some of these same buildings objects to the designing of their fronts, the important examples in the Borough of Manhattan being generally built on inside lots, thus confining all the exterior architecture to front and rear walls. He finds that the designers have designed not for the conditions of the problem involved in making a successful library where one of the most important considerations is a maximum of light so admitted to the reading rooms as to be most acceptable to the readers, but rather in accordance with some dimly-felt mental image of what a library building should be architecturally. The piers between the windows in the front are accordingly made wide as though the wall surface were needed in the rooms and the openings are reduced to such a size as they would be for a residence, where moderately well-lighted rooms answer every requirement of ordinary use.

Objections of this kind are, of course, perfectly legitimate and even helpful to an architect, but when we review some of the attempts that result from an attempt to do *something*, it becomes a question whether it is not better for the encouragement of interest in architecture to produce a design which possesses no particular meaning in its solution and exhibits very plainly that it

is simply a school product whose chief mission it is to be agreeable in proportion, delicate in detail and, above all, to make a good impression. This is not, of course, the highest form of architectural art. But the bulk of our architecture must, in the natural course of events, be of this school-marked, impression-making kind. That being so, let us have it of as high a quality in other respects as scholarship can make it. There will eventually come a time when more of our architects will do more vital work, discarding their past performances as the immature products of an over-rapidly developing age.

REBUILDING IN SICILY

The rebuilding of Messina and other earthquake-wrecked towns on Sicily promises to afford an interesting illustration of the European as distinguished from the distinctly American way of doing things. If the contrast seems unfavorable to this country, it may be recalled that for the sake of liberty some sacrifices are worth while. By order of the Italian government, a special commission composed of members of the engineer corps of the civil State is to view the land selected for reconstruction operations and divide it into building lots. These lots are to be bid for by Italian and foreign contractors, who may wish to undertake the construction of new buildings thereon. Meanwhile the Società Co-operativa Lombardia di Lavori Pubblici, says Cement Age, anticipating the time when the location and dimensions of the lots will be made known, has announced a public competition to demonstrate the relative merits of various materials and methods adapted to the region. "While the competition will deal especially with types and systems of construction for urban, rural and industrial edifices least likely to be affected by seismic disturbance, the widest latitude will be given competitors regarding their exhibits. They will be at liberty to submit designs, general proposals, reports, photographs, models, samples of materials, etc. Three prizes will be given: One of \$579, one of \$386, and one of \$193. Exhibits must be sent to the College of Engineers and Architects, No. 10 via S. Paolo, Milan, free of all costs." It is said that the government, also, will hold a special competition for the solution of purely technical problems, after the immediate administrative and financial problems have been solved.

SCULPTURE IN CHICAGO

That the million dollar Ferguson bequest, of which the income is to be expended for sculptural decoration in the public places of Chicago, is proving a real artistic stimulus, was suggested by the success of the outdoor sculpture show in Humboldt Park, Chicago, last autumn. The suggestion is now emphasized by the announcement that the most notable feature of the recent annual exhibit of Chicago artists, held at the Art Institute in Chicago, was the increased importance, in both quality and quantity, of the sculptural work. There were no less than seven fountains of one sort or another, adapted for use in the public places of a city. Theoretically it may not seem just desirable that the incentive of a sculptor should be money. But not one of these fountains had the form of a dollar sign; the conception was often exceedingly poetic, and in the execution there was often fine feeling. The fact is, frankly, that money is at the root of a good many other things than simply evil; though perhaps the larger fact is that the Ferguson bequest is itself only one of the manifestations of that new public sentiment of which improvement in the sculptural work for the public places of cities is another evidence.

THOUGHTS FROM ENGLAND

The address on Town and Street Planning, which was delivered by Raymond Unwin at the congress at Cardiff last year of the Royal Sanitary Institute of England, has been printed as a separate document. It is not remarkable that Mr. Unwin, an architect, should have delivered the address, but it is perhaps worth noting that the Royal Sanitary Institute, of which the King is patron and the Duke of Northumberland president, has two Fellows of the Royal Institute of British Architects, one of them Sir Aston Webb among its twelve vice-presidents; another, H. D. Searles Woob, as the chairman of its council, and seven additional Fellows or officers of the institute as members of its council.

The general thesis of the address, the reasonableness of town planning and the character it ought to have, scarcely needs exposition here. It will be more interesting, though at the cost of losing the continuity

of argument, to detach thoughts and phrases that are comparatively novel and suggestive.

Civic art, said Mr. Unwin, is too often taken to consist in filling our streets with marble fountains, in ornamenting our squares with groups of statuary, in twining our lampposts with wriggling leaves or dolphins' tails, and our buildings with meaningless bunches of fruit and flowers, tied up with impossible stone ribbons. It is really something far broader than that. Dimly, he believes, the people, in seeking for powers to regulate the development of their towns, "have been seeking freedom to become, as it were, the artists of their own cities, portraying on a gigantic canvas the expression of their life." Ultimately, of course, adornment and ornament will come; but this, Mr. Unwin asserts, is not the time for it—"while the mass of the people live in hovels and slums and our children grow up far from the sight and pleasure of green fields and flowers, while our land is laid bare to serve the interests of individual owners."

The speaker suggested an interesting thought in ascribing the apparent absence of individuality in present-day towns to, in part, the ease of modern long-distance transit, which "tends to mix up all our building materials in one monotonous jumble, spread all over the country." Thus, it is noted, the tiles of the eastern counties invade the slate districts of Wales, while the Welsh slates displace not only the tiles of Staffordshire, but the stone slabs of Derbyshire.

As a concrete suggestion, Mr. Unwin recommended that in suburban districts there be imposed a building restriction, limiting the construction of houses to about twelve to the acre. This, he says, gives a sufficiently large garden to be worth cultivating—for he excludes streets in his estimate—and yet not more than can be easily managed by an ordinary family without outside help. "It affords ample ground for play places for children, bowling greens or tennis lawns for the elders, in addition to the garden plots." The rules, he adds, must be made flexible, so that some gardens may be larger and some smaller, according as the land will be best utilized. He admits that, as English building by-laws commonly allow from forty to sixty houses to be built on an acre, exclusive of roads, his suggestion may seem a counsel of perfection. But, he says, "when the number exceeds twenty to the acre undue crowding undoubtedly commences."

THE FUTURE OF NEW ORLEANS

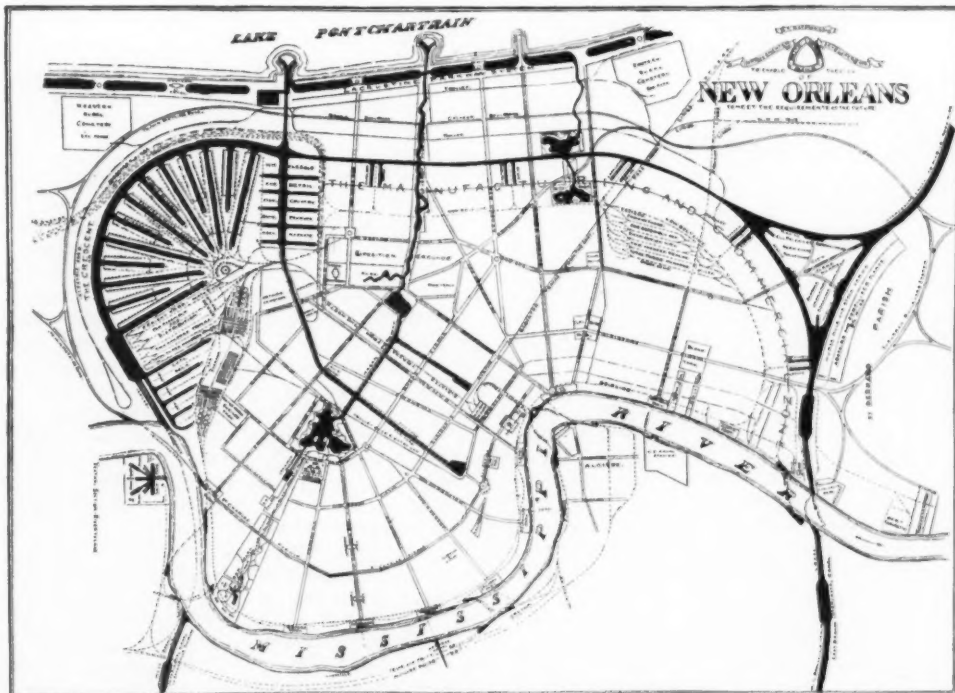
Frederic W. Brown, a consulting architect and engineer of New Orleans, presented some months ago the basis for a comprehensive scheme of furthering the general civic interests of the Crescent City. His argument for the strategic advantages of the city contains the prediction that New Orleans in ten years' time will be a city of a million souls and the distributing point for the products of the Mississippi Valley to the south and through the Panama Canal, which will probably not be entirely finished before 1917, the date of the bi-centenary of the city's founding. The embodiment of the conditions which it is necessary to create, in Mr. Brown's opinion, to enable New Orleans to be prepared for the demands which the completion of the great canal will make upon her, are shown on the plan which we publish herewith.

The most important problems in Mr. Brown's plan (which pretends to be nothing more than a scheme of procedure, a broad solution of the problem in its large masses) are, of course, those of the waterways with

their wharves and the connecting railroad facilities. Of these two problems the water question is the most difficult. The solution proposed contemplates a system of radial canals with locks. As the report which is published in full in the Daily Picayune (New Orleans), says: "As there is a variation in the river of some twenty feet, locks must be established at both ends and also guard locks at all connections with Lake Pontchartrain, it being intended to keep the water in the system always at the level of the Gulf and the rest of the intercoastal system, the docks being about ten feet above the water level."

The railroads it is proposed to concentrate at a few points and bring through the city on elevated structures to one common union depot in which the space under the elevated structure serves for reception, transfer and distribution. To handle the freight traffic it is suggested that it be concentrated in two large freight yards at east and west, and from these two points distributed by means of a belt line to the docks along the waterways.

This scheme of straightening out the Crescent City is not entirely a commercial one, let it be understood. The creation of beauti-



PLAN FOR THE IMPROVEMENT OF NEW ORLEANS.
Frederic W. Brown, Consulting Architect and Engineer.

ful parks, cemeteries, and other public utilities are embraced therein. Of the great natural advantages enjoyed by New Orleans there can be no doubt, nor of the good which would come of a comprehensive program ably carried out, as is here proposed. The most vital question is not the feasibility of the project but the feeling of the people of the city towards progress and well planned expansion for the benefit of the many.

ON HOUSING THE VERY POOR

There has been published a report on the Housing Problem in and around London, made to the Mansion House Council on the Dwellings of the Poor, by Dr. A. H. Hogarth.

The general conclusions are that while every housing reformer has come forward with his own particular scheme as the one thing needful before all others, yet every one of these schemes has, "in point of fact, achieved little, except in small isolated areas." Such alleged panaceas are named in the report as including "A Traffic Board, to improve traveling facilities; the clearance of slum areas, municipal building, the personal management of house property, garden cities, co-partnership housing, the acquisition of small dwellings by workmen, and, last of all, town planning." The general problem, says the report, remains unsolved, in large part because of the "want of co-operation between those who are interested" in it. So far as London in particular is concerned, the investigation is declared to show "that there is no need to build more houses hurriedly, in a haphazard and ill-considered manner, but that time should be taken to consider the best method of procedure." It is suggested that there be held, under official call, a conference of representatives from the various societies and bodies which are studying the subject. This would tend to result in concerted and comprehensive action. The report then urged that every one of the panaceas so scornfully referred to—constructional in large measure—be utilized to the greatest practicable extent, and it records the possibly dangerous conclusion that, "provided the houses are well lighted, well ventilated, and sanitary, the exact letter of the law as to overcrowding should not under all circumstances be stringently enforced during the short transition stage. Overcrowded insanitary dwellings are harmful; but, provided that the tenants are clean and healthy, and know the value of the open window, healthy

dwellings, though technically 'overcrowded,' are not so harmful as badly-ventilated, ill-lighted and insanitary houses which contain the maximum legal number of inhabitants."

TOWN PLANNING IDEAS FROM ABROAD

An address on ideal plans for London, which was delivered last winter before the Royal Institute of British Architects, by H. V. Lanchester, has been reprinted from the Institute Journal, and issued separately. In this form there is printed at length the discussion which followed the paper. Though ideal plans for London will seem to many persons an impractical subject for consideration, the discussion dealt with much that was eminently practical and of wide application. W. H. Lever, M. P., pointed out that "from one end of England to the other, with the probable exception of one or two towns such as Edinburgh" there was not "a single really decent example of how a town should be planned." Good beginnings had been made in some cases, as Dublin; but in none had a good plan been realized to completion. He said that in Australia, Sydney, Melbourne, and Adelaide were interesting studies. Sydney is English, because the people who laid it out had seen none but English towns and had gone there before town-planning had been taken up as a science. Sydney might as well be Liverpool, or any other English city. But the people who were responsible for Melbourne, the next city to be built in Australia, approached it through the United States, and "Melbourne was laid out with good wide streets on the American plan." Adelaide, which is a later city still, represents a combination of the styles. It has the American width of road, but there had been an attempt to make it more beautiful. Raymond Unwin called attention to the fact that the Germans, "who had perhaps more experience in modern town-planning than any other nation," were "departing fundamentally and entirely from what is known as the 'grand manner' in town planning." He thought that probably they were going to the other extreme, their plans "too much niggled, too much worried in detail," nevertheless, he thought, there was much to be learned from them. He would like to see towns surrounded, not of course by walls, but by broad avenues and walks, and belts of woodland and orchards, "so that when we approach the town from the country we

may come to some definite point and then pass into the town." Thus would we do away with the ragged fringe of derelict building land and rubbish heaps, which form the approach to modern towns. This defining of the town area was, he thought, the lesson in municipal aesthetics of the old walled cities. As to the zone principle, he thought it might easily be carried too far, as the natural growth tends rather to form supplementary centers. There is little doubt that out of all the discussion and practice in town-planning, a real science is beginning slowly to evolve itself. Professionally, it will mean much to the architect.

SUGGESTIONS FOR GRAND RAPIDS

The report of Arnold W. Brunner and John M. Carrère on the improvement possibilities of Grand Rapids, forms the most elaborate of the city-plan reports recently issued. In-

evitably, much emphasis is laid on the architectural aspects of city building.

It is noted at the beginning that Grand Rapids is only 59 years old, "which even for an individual would not be considered a great age." It has become a community of more than 100,000 persons, and there is every indication that its growth has only begun. The arguments for city planning are then given, with particular reference to their local application. In discussion of the streets, this interesting thought is brought forward: "Serious study must be given to the proportion between the voids and the solids, between the parts which are to be built up and those which are to be left unoccupied by buildings and are to be devoted to thoroughfares. These proportions are the fundamental principle from which all the art of the city springs, just as the relation of the voids and the solids in the elevation of a building or the lights and shadows of a picture." In the chapter on the height of buildings, the architects recommend a policy which will relate the possible building height to the proportion of area which may be covered. They say: "Such a policy will make the necessary widening of main arteries of traffic in the business section a comparatively easy and rapid process, as the owner of a lot on such a thoroughfare which is now only 66 feet wide may, by setting a new building back the required 17 feet, have the privilege of raising it 51 feet higher than its neighbors on the old building line." This plan is not beyond criticism. The temporary effect will certainly be ragged and unsightly,

and as the goal of a rebuilt and broadened street is reached, mean little old buildings will occupy very conspicuous sites. An interesting, because unusual, chapter in the report is devoted to Workingmen's Houses. The architects say: "The keynote of city development is the treatment of the city as a whole, not as an agglomeration of units." Much may be done, they think, to assist the builders of the smaller houses to secure designs that will produce artistic results at no increase of cost. They suggest that prizes be offered for the best designs for workingmen's houses; and they note that on the hill-sides especially it is to the interest of the whole city to have the scattered houses of proper color and design and interspersed with foliage. The report is put out as "preliminary," and makes an interesting study, with strong architectural bias.

THE LATEST REVISION OF KIDDER*

There are some books that do not grow better and more useful with age, and conspicuous among them are books which deal with the strength of building materials and systems of building construction. Our knowledge in this field is constantly growing, while our means for ascertaining the strength of materials is becoming each year more comprehensive in response to the urgent demands of our colossal constructions.

To meet the growing demand for authoritative information on the nature and best methods of construction for the materials used in fireproof construction, the publishers of "Kidder's Architects' and Builders' Pocketbook" have just issued a revised edition of that useful work in which the chapters on fireproofing materials and fireproof construction have been entirely rewritten by Mr. Rudolph P. Miller, whose recent work as chief engineer of the New York Department of Buildings is remembered by the profession throughout the country. He it was who formulated the first authoritative code on the subject of reinforced concrete construction afterwards incorporated in the New York Building Code and now in force. His chapters in Kidder are the results of his experience in interpreting the laws governing fireproofing and fireproof materials, and not only bring the book up to date, but add materially to its value as a reference book for architects.

*New York: John Wiley & Sons. London: Chapman & Hall, Ltd. 1908.